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November 1994

Mobile BEAT

DJ Magazine

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KARAOKE: BANK ON THE BASICS

11
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The DJ Magazine

VOTE!

for the **Hottest Songs** of all-time!

Top 200 Ballot on page 79

Issue #22 - October/ November '94

Special report!
MOBILE VIDEO

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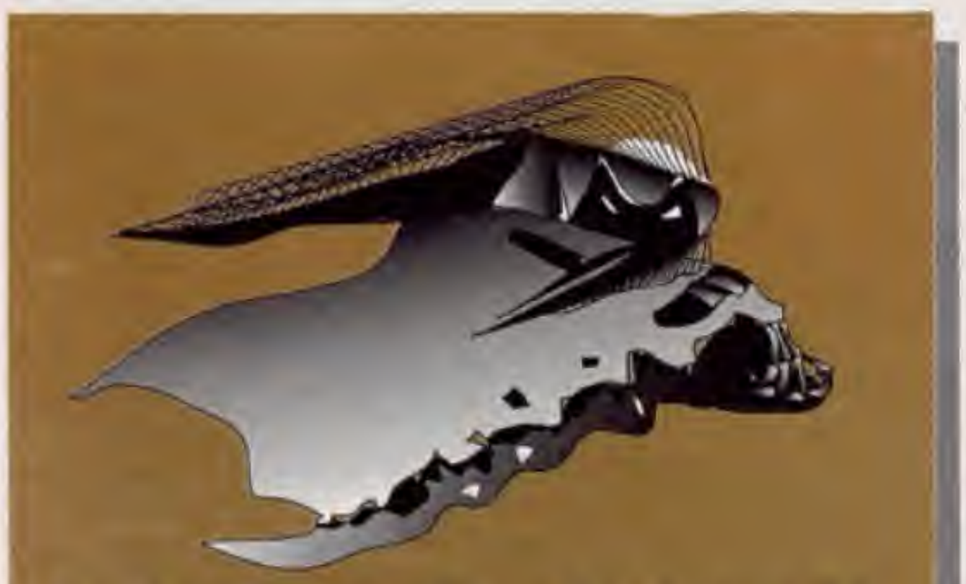
Paging Ms. Elsee Deez–30



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"Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE

DANCE MUSIC AUTHORITY MAGAZINE

The Mixer's Workstation:

ALL DJ CARTRIDGES ARE NOT ALIKE!

The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing. Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

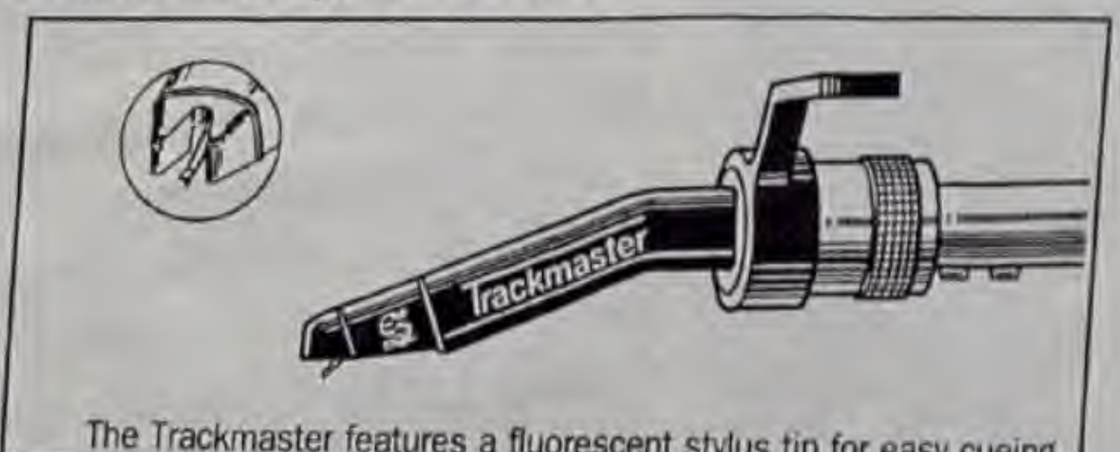
The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

Frequency Resp.	20Hz--20kHz
Channel Sep.	>30dB!!
Tracking Force	2--5 grams
Output Voltage	5.2 mV!!

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

--Johnny Medley



The Trackmaster features a fluorescent stylus tip for easy cueing.

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plus the complete Stanton line of DJ cartridges, stylii, headphones and slipmats,
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Track One

Mike Buonaccorso

"WE THE PEOPLE"

As often I am asked how I compare *Mobile Beat Magazine* to other music publications, I usually mention that high on the list is our basic positioning that we consider entertaining-for-profit to be a business — a small, independently-owned piece of "The American Dream." Thus, this perspective is a priority in much of our editorial focus. Not that it isn't a lot of fun, hey, it should be, but we set out to publish a magazine that believes in the success and American spirit of small business ...we just happened to be DJs.

Why am I bringing this up? On November 8 you have another opportunity to help your small business. There is an increasing intolerance by many of those who create jobs and opportunities for themselves and others for out-of-touch lawmakers who constantly tinker with the tax laws, generate an unending stream of government mandates, cause astronomical increases in paperwork demands and apparently think that business exists only as a source of revenue for funding government programs. Once every couple of years we get an opportunity to do something about it. *It's called voting.* Unfortunately, many of us who fail to take advantage of our constitutional right to vote are the first to gripe about a bad situation — when it sneaks up from behind and you never saw it coming.

Bottom line: DO YOUR HOMEWORK. If you run a business, you better get interested in politics or politics will run your business. As for myself, maybe I have a future in talk radio.

It's Hot

Fog hog

American DJ Supply brings a new level of compactness and affordability to the fogger market with the **Fog Hog**. Weighing less than 10 pounds, the six-amp Fog Hog puts out as much fog as machines twice its size.

The Fog Hog has a one-quart removable tank and a highly-efficient heater that allows operation on lower temperatures for greater safety and less carbonizing and clogging. Suggested retail is $169. For more information contact: American DJ Supply at 800•333•0644.

American DJ™ Fog Hog™

More fog

LyteQuest™ by Gemini introduces the **FG-1000**, a professional, compact fogger with a safe, low heating temperature element. The fogger features a safe 700-watt heat exchanger that generates a denser, more mood setting fog. A high output pump delivers 3,000 cubic feet of fog per minute, with two minutes of continuous fog. It comes with a 30-foot remote control and a large internal one-quart fluid tank that requires fewer refills. For more information contact Gemini, 1100 Milik St., Carteret, N.J. 07008; 908•969•9000

Super-Charged

The most practical DJ accessory of all-time is now even better. **The Super Table**, from **Colorado Sound and Light**, is a work table that converts into a handy rolling dolly capable of carrying up to 600 pounds. Load your gear onto the table, roll it in, set-up the table and you're ready to go. The recently introduced Super Table II features wider legs for greater stability and stronger reinforcements on the corners. A black table skirt, which attaches with velcro, comes with each table. For a custom look, have your local screen printer put your logo on the front. Standard size Super Table is 2-feet by 4-feet with custom sizes available. Super Table maneuvers easily through tight spaces. Once you have one, you'll never want to use a banquet table again! Prices vary. For more information contact: Colorado Sound and Light, 7301 North Broadway, Denver, Colo. 80221; 303•429•9111.

Right on cue

Panasonic's new Pro-DAT **SV-4100** machine offers ideal features for live performance with RAM-based quick start, instant playback and absolute-time cue search.

Quick start locations can be rehearsed using three seconds of

RAM buffer (± 50 DAT frames). In addition, the ability to accurately synchronize the SV-4100 to external video sync or word clock ensures highly accurate system lock and glitch-free digital transfers.

Other features include: Optical plus AES/IEC digital I/Os, five programmable output level controls, and remote control that allows for automatic and precise cueing.

Panasonic Broadcast & Television Systems Company markets a full line of professional sound equipment including mixing consoles, power amplifiers, digital audio tape (DAT) recorders, DAT tapes, speakers and microphones under the Ramsa and Panasonic names.

For more information contact: Ramsa/Panasonic Pro Audio, 6550 Katella Ave., Cypress, Calif. 90630; 714•373•7277

AMPle success

Nikkodo U.S.A., Inc. continues its hardware product line-up with the new **BMB DA-X11** and **DA-X21** amplifiers.

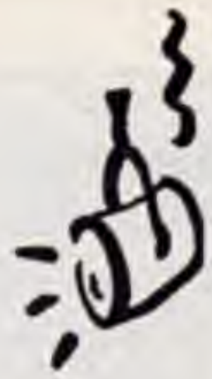
With 100 watts per channel power output, the DA-X11 helps you belt out a tune like never before, featuring a digital echo processor, digital key controller, five microphone inputs and built-in automatic audio video source selector.

The DA-X21 offers the same features with the exception of the center mount cassette deck. Suggested retail price for the DA-X11 is priced at $1,599 and the DA-X21 is $1,499. For more information contact: Nikkodo U.S.A., Inc. 4600 N. Santa Anita Avenue, El Monte, Calif. 91731; 818•350•3131.

Save those 45s

Finally, you can mix your 7-inch vinyl just like the 12-inch. With the **SX2 adapter**, invented by a DJ in Massachusetts, the SX2 adapter allows a DJ to make '45s a bigger part of their music library. The SX2 is available through Braes Associates of Everett, Mass. and retails for $12.95. Call 617•389•2393.

It's Hot



Packing a punch

The latest addition to **SoundTech's** Live Series™ of speaker systems features a new compact, full-range speaker — the **LS2HC**.

This speaker sports a 12-inch STS™ cast frame woofer, unique dual-axis radial horn and one-inch exit driver. You can expect low-end, but powerful handling punch (240 watts RMS) for a 12-inch, making this system ideal as a stand-alone, full-range system. The high frequency driver is protected by SoundTech's D.A.C.N. system that senses when too much power is being sent to the horn driver and dissipates the excess power, resulting in extreme reliability with no compromise in sound quality. Retails for $449.90.

For more information contact: SoundTech 255 Corporate Woods Parkway, Vernon Hills, Ill. 60061; 708•913•7772.

Crossover to Ashly

Ashly Audio now offers three new models of electronic crossovers: the **XR-Series II**. The units feature 24 dB per octave filters, an infinitely variable selection of crossover points, as well as both 1/4-inch TRS phone jacks and XLR connectors on all inputs and outputs.

The XR-Series II models also feature Ashly's "Response Control," allowing the user to select the best filter performance for a particular application. A peak overload circuit monitors all critical points in the circuit to insure low-distortion, letting the user know the onset of clipping via a "Peak L.E.D." A recessed switch on the front panel allows for either normal or "divide by ten" frequency selection, while adjacent status lights indicate the chosen mode.

The XR-1001 is a stereo two-way or mono three-way crossover. The XR-2001 offers the ability to be set as a stereo three-way, a mono four-(or five) way, or even in a four-channel, two-way configuration for bi-amplifying on-stage monitor systems. Four-way stereo needs are filled by the XR-4001 model.

For more information contact: Ashly Audio, Inc. 100 Fernwood Avenue, Rochester, N.Y. 14621; 716•544•5191.

Hot new products

Gemini has come out with a powerful strobe, the **SL-350**, which can be controlled by the RCS-1 controller. It has 2 1/4-inch jacks on the back for control. Also new on the line are the **BE-8R** and **BE-8B** beacons that utilize two LQ-4515 sealed beam lamps. To create the closest look to an actual police light two solid beams of light emit from this unit and come in either red or blue. Last, but not least, the **LQ-450** is Gemini's new sound activated effect that creates colored light beams with a strobe effect that moves around to the beat of the music.

For more information contact Gemini,1100 Milik St., Carteret, N.J. 07008; 908•969•9000.

Get organized

MacTec Products puts their focus on making life easier for entertainers with their **CD Essentials collection**. The collection includes DiscPickables, CD Care, the CD Super Shelf, and now—the EZ-CD opener.

The EZ-CD opener allows you to cleanly and safely cut through outer wrapping and factory seals on new five-inch CDs in one short stroke. Destined to join the ranks of the can opener, with an attached magnet and Velcoin® from Velcro U.S.A.™ storage is never a problem.

The CD Essentials collection, available separately or in a three-pack, also includes: DiscPickables, an excellent way to organize your CD collection; and CD Care, cleaning cloths in a jewel box dispenser that help prevent skipping and mistracking, therefore optimizing sound quality. For more information contact: MacTec, 21416 Velicata St., Woodland Hills, Calif. 91364; 1•800•765•3508 or 818•702•6979.

CSX family

The new **CSX-S2 loudspeaker** line from **Community** is comprised of 11 models ranging in size from a compact two-way enclosure to full-range systems and subwoofers.

Each CSX-S2 loudspeaker features ferro-fluid cooled woofers and a black-carpeted exterior complemented by yellow-highlighted, three-dimensional logos and input panels. Custom corner protectors have been added with new acoustically-transparent grills and routed faceplates, allowing the drivers to be flush-mounted.

On a performance level, according to the manufacturer, the CSX-S2 line delivers unparalleled sonic accuracy, uniform wide-angle dispersion, low distortion, and impressive vocal clarity. Each device is also equipped with Community's PowerSense™ proprietary circuitry, which constantly monitors the operating power levels and provides a positive indication of, and protection from, overload conditions. For more information contact: Community, 333 East Fifth Street, Chester, Penn. 19013; 610•876•3400.

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The **CSX40B PowerBox**℠ is just one of our *superportable*, rip-roaring, out **your** ears, drop jawwed, in your face **bass** *blasting* sound systems! But **what** else would you expect from the power of ***Community***? To check out Community's super **power** and total affordability, just call ***1-610-876-3400*** for the dealer nearest you.

The CSX40B Power Box is very portable, very affordable making it the most preferred speaker in its class.

Community

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Feedback

Getting credit

Regarding MB article "How To Get Free Advertising Pt. 2" in issue 20. This past January, the time of year for bridal inserts in our local newspapers, I contacted the editor about doing a writeup about DJs. They loved the idea. I spent a lot of time to make every word just right. I submitted the article with proper bylines. The bridal inserts printed and my article written exactly as I wrote it. Only one thing was missing, the byline, no author was given.

Please inform your readers that a contract with the publisher is a must. Have the publisher state that you will receive proper credit for your article. You did the writing and you should get the byline. Get it in writing.

Sheryl Barnes, A Music Zone, W. Lebanon, N.H.

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E-mail: MobileBeat@AOL.COM

Promise to pay

The article by Mark Bloomstein (Is The Customer Really Right?) hit the target. Teaching disc jockeys to treat their clients in a more business-like manner can only help the entire industry.

The only thing I would have added to the article was a warning to DJs not to accept post-dated checks. A post-dated check that bounces is not collectable under bad check law (in most states). The reason for this is because a post-dated check is a "promise to pay" or more commonly referred to as a promissory note. Since it is a promissory note, any action against it must be pursued through the civil system and no government agency (police, DA's office, etc.) can get involved!

We switched to our current contract about three years ago and added the following conditions: "This contract shall be rendered void unless a signed copy of this agreement and the indicated deposit are received within fifteen days of the date above. The purchaser is responsible for the full contract value unless written notice of cancellation is received thirty days prior to the event. The balance is due two weeks before the event. The deposit is not refundable. A 10% collection fee is due on any amount left unpaid after the event. The purchaser is responsible for damages resulting from the conduct of all persons attending the event. If causes beyond our control result in default of this contract, DJs To Go's liability shall be limited to any moneys received."

This has dramatically increased our on-time payments. Although it is our company policy to waive the 10 percent late penalty if the client pays within two weeks after the event. We find that just having it there increases prompt payment.

Scott Ramsay, DJs To Go, Redono Beach, Calif.

Get smart

Although I have been a subscriber for only a few issues, I must complement you on the cover-to-cover quality of *Mobile Beat*. I have performed as a mobile DJ for 12 years, and continue to learn something new with each issue.

I am particularly appreciative of the business operation and legal/license/tax related articles. Much of the content these articles contain, I already practice. This is a result of the many years that I have been in this business, and my career in middle management for a major retailer. These articles are invaluable to

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Mobile Beat, February/March 1994

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It amazes me how many jocks are willing to jeopardize their personal future by not taking even the most basic steps to protect themselves and legitimize their business. Accident and performance liability insurance are critical, and how many jocks out there operate under a business name without filing a DBA? What about property insurance for their equipment? How about an enforceable contract? Subcontractors that are really employees in the eyes of the IRS (it doesn't matter what the jock considers his "helpers" - if the IRS decides that they are employees be prepared to pay back taxes and fines!).

The articles that *Mobile Beat* publishes on these and other business related issues serve as a valuable educational tool for both the novice and pro alike. If *Mobile Beat* readers put into practice what is offered in these articles, the industry can only benefit as a whole, through better educated, professional operators. Keep up the good work, and I look forward to my next issue!

William Vallee, Magic Moments Music President, Olympia Fields, Ill.

DJ network

Since 1986 I have been running BC Productions, a three-unit service in central Iowa, and within the last few years — I am proud to say — we have tripled sales while increasing overall quality. Here in Iowa, BC Productions is known for its professional services at below-market prices, and I think that is our niche.

But now, I am looking for a way to expand. I am wondering what kind of interest there is in franchising. So far I have only heard of one large national franchising system, but I don't believe in their eight percent sales royalty and other fees. I would like to know if there are DJs interested in networking together a loose franchising deal to obtain equipment, advertising, insurance and other business expenses, at a quantity discount.

Ryan Burger, BC Productions, West Des Moines, Iowa; 515-223-4775.

About Kali

Just a quick note to say I received your magazine yesterday and as usual I enjoyed it. I was pleasantly surprised by the insert you allowed to be put in your magazine, the missing child from East Rochester, N.Y., and hopefully, through prayers and open eyes, that she will be found and returned to her family. I would like to see Mobile Beat be able to continue to insert or publish missing children in your magazine. With Mobile DJs and club jocks who do weddings, parties, you name it, maybe we can do a small part to help possibly find lost or missing children. Keep up the good work!

Jim Fickel, Best of Times DJ, Junction City, Or.

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Kali Ann Poulton was abducted on May 23, 1994 in front of her home, less than one-quarter mile away from the offices of Mobile Beat Magazine. As part of our community's effort to find her, we placed the insert in the August/September issue to try to assist in the search. As of this writing, she still has not been located.

Top 200

I had been sending out a list of popular songs to give my clients a small taste of what we had available for their wedding reception, party or dance. I thought it was pretty terrific until I came across your 1994 Top 200!

This two-color reprint is absolutely fantastic at any price but at $15 for a set of 25, the money could not be better spent. I have bridal couples come into my office for a wedding consultation one month before the big day, to discuss bridal party names, announcements and music. I now tell them to bring back the Top 200, with the music they like circled, and the music they don't crossed off. In addition to helping the DJ pre-program some of the music, the clients feel that they have had personal input into the planning of their reception. For those of you tempted to just buy one set and reproduce them on your black and white copier, go ahead, but when you start losing more and more bookings to the DJ who sends out the color original, don't cry!

Art Bradlee, of America's Best Mobile DJ and Karaoke Service, Binghamton, N.Y

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ON LINE FEEDBACK

I see you are providing us with regular columns regarding country dancing. I like it....we do quite a bit of it around here (Harrisburg, Penn.) and my wife (with whom I work) and I cover about 15-20 different line dances.

We also work several types of specialized ballroom dance socials throughout the year, and I wonder if you would be interested in some input in this area of business. Interest in ballroom has been pretty steady I believe, but I have discovered that many, if not most, DJs would not know what to play if a certain dance is requested. Just because someone wants a meringue, samba, mambo, or quick step, does not mean the DJ has to go out and purchase $$$$ worth of new CDs (unless the gig is strictly ballroom). I can guarantee EVERY DJ carries at least one piece of music for any ballroom dance known to man. The key is knowing which songs they are. Perhaps I could be of service. I know, too, that there are other jocks who are knowledgeable about this and would probably come out of the woodwork to add input. In addition to being a mobile, my wife and I are trained in ballroom.

This area of specialization has been for years the sole property of live bands, but the DJ is making inroads...if, for no other reason, than recorded music has a more accurate tempo, definitely a priority for the trained dancer.

Neil Leifert/Neil Howard DJ Service, Harrisburg, Penn.

Cultural differences

Just wanted to respond to your first feedback letter in the September 1994 issue. The comment was that there is no set rule...if the toast or the blessing comes first. Actually there is a rule if the event is a Jewish reception. At a Jewish event the blessings (over the bread and wine) always come first because you must bless the wine before you can drink it. Therefore you cannot do the toast which includes wine or champagne first.

Jeff Blugrind, Dance Connection Entertainment, Agoura, Calif.

Just wanted to comment on the inquiry of which comes first (Preventing A Family Feud, August/ September); the wedding blessing or best man's toast. The blessing should come first for a couple of reasons. When the couple is introduced into the room, it is customary to ask everyone to please stand. It is also customary

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to have everyone stand during a blessing. So when the bride and groom have reached their places at the head table it makes more sense to have the blessing said while they are still standing.

It is also customary for only the bride and groom to be seated during the toast. While everyone is standing after the blessing, one would ask just the bride and groom to be seated and announce the best man would like to propose a toast, at which time one would ask everyone to take their toast glasses in hand. And certainly no one would want to drink a toast which had not been previously blessed.

David James, Tri-State Disc Jockey Service Inc., Johnston, R.I.

I noticed that you covered basic wedding format pretty well. I'd like to see a series of articles listing the various "ethnic" backgrounds for wedding work (Italian, Jewish, Polish, Afro-American etc.) with mention of the traditions and maybe even a little history behind the traditional parts of those ceremonies. It'd also be nice to have a better idea of the music, some suggestions on albums and possible sources for that music. I have had some problems locating "GOOD" traditional music other than for Italian weddings.

Nick Burke, Sound Decision DJ's Ltd.

Back pats

I wanted to take the time to let you know that as a subscriber to your magazine, I enjoy it very much. Thanks for keeping us DJs on top of things and providing us not only with a forum for discussion but also for keeping us up to date with the maze of products that are available. I for one appreciate it. Keep up the good work.

Keith Goldberg, Music in Motion, Glendale, Calif.

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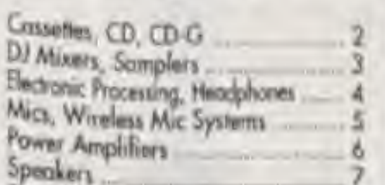

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By Robert Lindquist

Karaoke on your VCR

The future of mobile Karaoke lies in getting more people to step up to the mic and give it a try. But for many potential participants, the thought of crooning a tune in front of family or friends brings on nervous sweats. Now, with DKKaraoke's new **VHS Karaoke videocassettes**, singers can practice at home right at their VCRs. Each tape has four songs, with easy-to-read on-screen lyrics and dazzling full-motion, professional quality video. How will this effect the mobile DJ/KJ market? With Karaoke more accessible to the general public, the interest in Karaoke parties, hosted by professional Karaoke facilitators, could really take off. In addition, the VHS format also offers mobiles who have been reluctant to buy a dedicated Karaoke player, a way to test the market with their VCR. Either way, VHS Karaoke should have a very positive effect on the mobile DJ/Karaoke service industry. For more information contact: DKKaraoke at 1•800•USA•Song for a dealer near you.

Big Karaoke conference

The Pacific American Karaoke Business Conference (PAKBC) represents the industry's first professionally organized East-West conference on the business opportunities of Karaoke. Produced by American Karaoke Magazine and Daiichi Kosha, the five day event will feature over 20 intensive industry-specific workshops, symposiums and advanced technology displays. A preliminary list of topics includes presentations on Karaoke boxes, the mobile Karaoke market, Christian Karaoke software, software licensing and the global Karaoke market. The conference will be held September 25th through 29th at the Stouffer Esmeralda Resort and Hotel in Palm Springs, Calif. for information, call 408•625•3664.

Magically Musical

Abracadabra: The DJ Pro Shop, has acquired DJ Records as they move towards their goal of becoming Long Island's largest single source of DJ equipment and music. Now, in addition to pro audio and lighting, the store will carry Billboard's Top 100 hits on CD and cassettes plus a huge variety of DJ related titles, an expanded techno and house music selection, and the latest 12-inch vinyl mixes. With the addition of DJ Records, the store's new name is Abracadabra Lights and Sounds, located at 1153 Deer Park Avenue in North Babylon, N.Y.; 800•355•SPIN.

Dream CD tops Rocky's Sweet 16th!

Rocky Rhino is 16-years-old and celebrating in the kind of big and noisy style you'd expect from any full-of-himself teenager.

In a recent interview, the legendary mascot for America's premier archival record label, Rhino Records, reflected on the company's history telling how, in the early '70s, Blues fan and musician Richard Foos traveled throughout southern California, selling used LPs out of the trunk of his car. Next was the opening of a permanent location in Westwood, near the campus of UCLA. And then came aspiring musician Harold Bronson, who signed on as the store's manager. With a common love of music and rather warped senses of humor, Foos and Bronson adopted the name the Rhino Brothers, and built their reputation on doing business in a decidedly untraditional fashion.

In 1978, the two scraped together $500 cash and with a lot of sweat launched their own independent record label known as Rhino Records. The first release was Wildmania, by Wildman Fischer, produced in part at Dodgers Stadium. Other early releases featured novelty compilations by Dr. Demento and Alan Sherman. They plowed the profits back into the business and hired people who shared their love of pop culture.

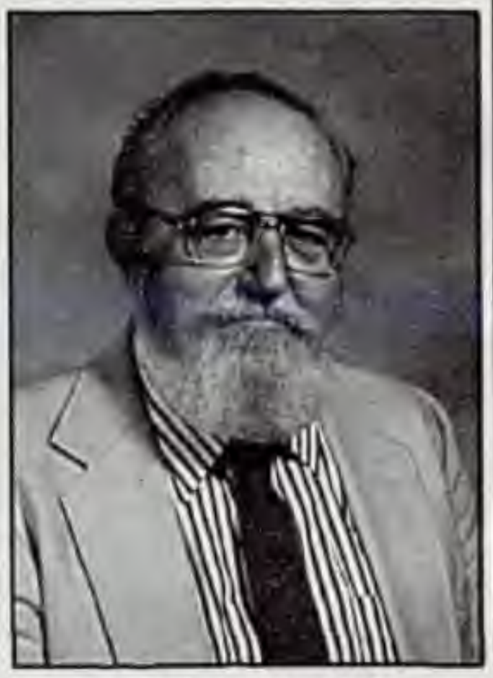
Within a few years, such novelty releases gave way to more significant reissues and collections, the rest is history. Today, Foos and Bronson (company president and managing director) call the shots for Rhino Entertainment's burgeoning music, home video, children's, mail order, film and book divisions.

As Rhino continues to strengthen its 2,000-plus-title catalog, the company's remarkable growth is projected to continue into the next century. But Rocky's not waiting 'til the year 2000 to start celebrating, he's clearly come of age and wants everyone to know it.

During the last part of 1994 and into 1995, look for special Rhino promotions, radio give-aways and a heap of merchandising goodies. Topping the list is the "Build Your Own Rhino Compilation CD" contest in conjunction with the enormous Tower Records chain. Consumers are invited to submit their ideas for a "Dream CD." The winner will assist with researching and compiling the CD and receive compiler's credit, a production fee and 100 copies of the finished product. Get details on the contest by contacting your nearest Tower records store. Nobody knows more about great compilations than DJs, so this could be your chance to be part of Rhino's history making Sweet 16 Party!

Stay young... be a DJ

Talent and a wide age range highlighted the most recent graduating class from Mass Mobile DJ School, the first licensed DJ school in Agawam, Mass. "We have been quite enthusiastic about the quality of talent that has gone through the school," says founder Mark Ashe, "We teach voice projection and articulation, crowd motivation, mixing, lighting, Karaoke, equipment operation, and business management... a lot more than most students ever anticipated when they made the decision to pursue a part- or full-time career as a MDJ." In the most recent class, the youngest student, Tom Melbourne, is 15-years-old, the oldest, Chuck Malloy, is 60-years-old. "Never did I expect to see the variety in our classroom, but it has been great and they (Melbourne and Malloy) both performed outstandingly," Ashe says. Any inquires, call 413•789•9144.



"DJ Chuck" Malloy

Send news clips and information to Juice, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445.

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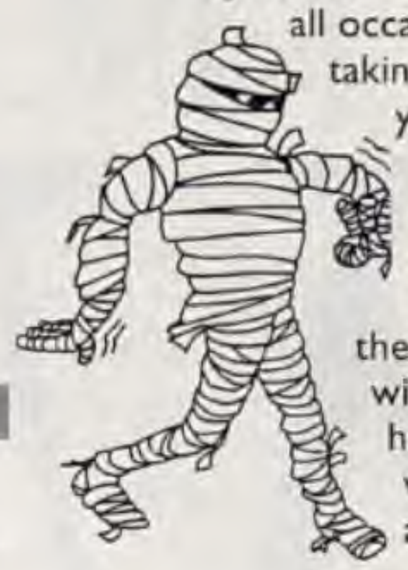
For Halloween Parties - Music may not be enough

Warning! These games may be good for business

by Mark Klatskin

A couple of years ago I stumbled upon a great book called *D.J.Games*. Seeing its profit potential for my DJ business, I put it to use immediately. I quickly found I was right on the mark. Not only did it increase my bookings and referrals, but I really enjoyed the games! I liked the book so much I decided to buy the marketing rights and promote the book worldwide to DJs.



D.J.Games is full of various games for all occasions everyone will enjoy taking part in. I have found you can use the core ideas that appear in the book and elaborate on them. Everything you need to know to get started is in the book such as: What you will need to play the games, how to play them, and what games are appropriate for what occasions.

The Mummy Game

What's needed:

- As many couples as possible
- 1 Box of toilet rolls
- 1 Good prize

How to play:

Once you have as many couples as possible on the dance floor, distribute the toilet rolls two per couple, it's up to you how they play. Either the men wrap the ladies or the ladies wrap the gentlemen. The name of the game is to wrap the entire body of the person up as an Egyptian mummy. First one to do so is the winner.

This game works like a charm at gigs during the Halloween season. Here are some ways to add extra zing to the game:

- Call the people doing the wrapping "evil scientists."
- Have the audience cheer on their favorite couple.
- Interview the mummies through their wrappings on how it felt to be mummified.
- Remind the "evil scientists" to wrap the entire body.
- Use two or three scary songs for the time limit in wrapping.
- Play the "Monster Mash" to start the game.
- Have the audience pick the winners by applause.
- Suggest people take pictures.
- It's a good idea to have "odd" couples wrapping each other — such as a very tall person with a very short person.
- Mummies should have their arms crossed over their chests.
- Be enthusiastic and encouraging.

Note: T-paper is not fireproof so no one should be smoking while playing the game. Cheap, unscented T-paper works best and won't bother those with sensitive noses.

This game and many others are sure to keep your party hopping. To order *D.J. Games* ($12.95 plus $3s/h) or *The Ultimate Trivia Quiz Game Book* ($19.95 plus $4s/h) write to: Encore Entertainment, P.O. Box 404, Roosevelt, N.J. 08555. A special offer of $29.95 including s/h is available when ordering both books. (See ad in MB Showcase.)

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3/15/93 Ed: Kelly Smith made arrangements for graduation
Date Start End DJ Event Type Location Price Cnf
306751 4/16/94 08:00 PM 12:00 AM BobR Prom School Gym $650.00 Pnd
306748 10/10/93 08:00 PM 12:00 AM DavidR Homecoming D School Gym $450.00 Yes
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Record: 10
Event Calender
Find
Sync
10/31/94 03:00 PM 06:00 PM TimK May Cafeteria Great Talent Agency
10/29/94 08:00 PM 01:00 AM JohnT No Ritz Carlton Marla Finestein
10/23/94 $2 08:00 PM 01:00 AM JohnB Yes Ritz Carlton Great Talent Agency
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In'T

Tips & Topics For Your Small Business

by Mike Buonaccorso

Do they send thank you cards?

Steve Wozniak of A Sound Investment in Los Altos, Calif., reports of a disturbing new crime in his area. Apparently individuals who are not invited to attend a wedding reception or party have dressed up for the formal occasion, entered the banquet room pretending to be a guest, and then stolen presents from the gift table. And I always thought it was tacky when they throw a chef's hat on the bartender and tell him to slice the beef!

The politically correct DJ

Should you be instructing everyone who represents your organization to avoid the use of the following words?

The Los Angeles Times has recently issued "Guidelines on Ethnic, Racial, Sexual and Other Identification" banning the use of the following words among others: co-ed, deaf, deaf-mute, mailman, mankind, man-made, babe, biddy, braburner, Chinese fire drill, crazy, divorcee, ghetto, gypped, handicapped person, hick, hillbilly, holy rollers, inner city, lame, male nurse, normal, a-wow, queer, WASP, welsher and white trash.

As a result, *Mobile Beat* has decided in future issues to refer to our crazy, country music contributor Hillbilly Rick as King Richard.*Source: O'Dwyer's PR Services Report/Communications Briefings.*

I've fallen and I can't get down tonight

On July 26, an additional 400,000 businesses came under the Americans with Disabilities Act, when the number of employees that makes a company required to comply dropped from 25 to 15. The provisions of the ADA make it illegal to fire or refuse to hire someone because that person has a disability , unless the disability would prevent the individual from performing the basic functions of the job. The law applies not only to persons with physical disabilities, such as blindness or mobility problems, but also to those with mental illnesses, contracted diseases such as AIDS,or obese people.

The recent publicity of the O.J. Simpson case has sent the value of The Party Animal Album soaring. This 1988 release of oldies was originally released as Rockin Down The Block.

Words to avoid: The sequel

When dealing with customers on the phone, avoid these words:

• **"Policy"** This word connotes inflexibility and communicates that you put company policy ahead of customer needs.

• **"They"** As in "They require that we..." You'll signal to customers that you refuse to take responsibility. Instead, use "I" and "we." You'll sound more caring.

• **"The computer"** As in "The computer canceled your booking." This makes it sound as if you're hiding behind a machine instead of taking responsibility for the mistake.

• **"I can't"** Rephrase a statement such as "I can't handle this problem today." Make it, "I'll handle this problem first thing in the morning."*Source:* Dawn J. Grubb, *Women in Business, Communications Briefings.*

Random ramblings

UNCLEAR FACTS — Faxes are great, but if ever there's a dispute, you may need a signed hard copy. Technology has outpaced the law, and it's not quite clear yet whether a fax signature will hold up in court...JUNK VIDEO — If your service has a promotional video, ask area appliance retailers to play it on their display monitors...IN THE MOOD — When you brainstorm, it helps to set the mood or tone for the topic. Example: You're brainstorming Christmas marketing ideas in July. Bring in a tree and play Christmas music....TO BE CONTINUED — Litmus Test series on independent contractors will return in our next issue!

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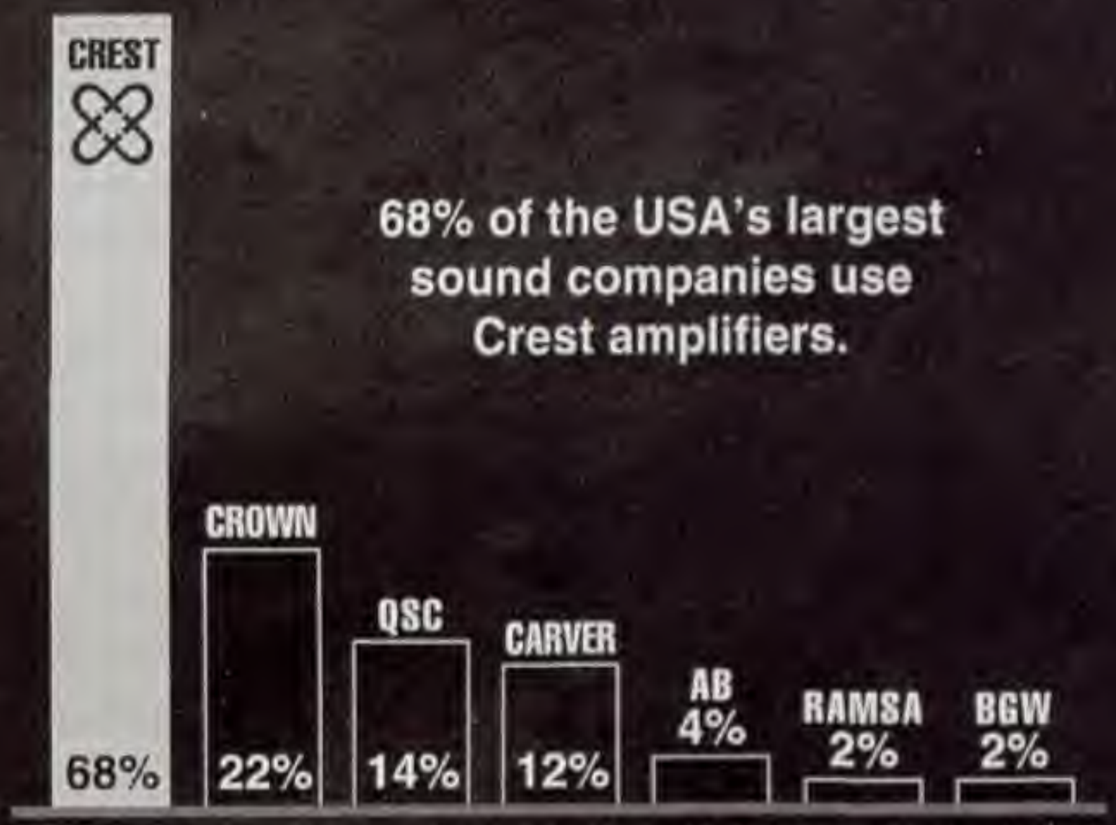

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Welcome Back Class of '85

Madonna leads off ten year reunion

By Jay Maxwell

A former donut shop worker, M. Louise Veronica Ciccone, had three top-twenty hits to her credit but it wasn't until January 1985 one of her songs, *Like a Virgin*, hit No. 1 on *Billboard's* singles chart. Louise, better known as Madonna, had good reason to celebrate ten years ago. Hopefully, the class members of 1985 also look back upon their high school days as just the beginning of their life's successful journey. What makes a high school reunion a happy occasion is meeting with former classmates once again. It also gives everyone time to reflect on their lives. Not just on the "good 'ol days" of their youth, but what they've done since.

So what does the above mumbo jumbo have to do with being a DJ at a ten-year high school reunion? Plenty! If you go to a reunion with the same mind-set as the classmates, they will have a fantastic time and you will be the success of the party.

When playing for a high school reunion, you should have a good mix of music from the '84-'85 school year, the standard classics (like *The Twist*), and music spanning to the present. A ten-year reunion attendee typically says: "I want to hear some music from my high school days (mostly in the early part of the evening) while I talk to my old high school buddies and sweethearts. Then let's celebrate where we are today with the current music." So, keep the mix right, avoid playing only music from the reunion year, and don't just play the current music of today. Follow these rules and everyone will have a great time!

I have included a top 40 list containing songs that still get people up on the dance floor and are played at most occasions when someone yells at you "Hey DJ, play something we can dance to." However, before the dance phase of the night begins, you might want to spin some of these 1985 radio classics: USA for Africa's *We Are The World*; Tears for Fears with *Shout* and *Everybody Wants To Rule The World*, Philip Bailey with *Easy Lover*, Stevie Wonder and *I just Called to Say I Love You*, and David Lee Roth's *California Girls*. If you need an instrumental tune from 1985 don't forget the Miami Vice Theme and Love Theme From St. Elmo's Fire and don't forget to play the song that was number one when the class of 1985 was preparing to graduate, Simple Mind's *Don't You (Forget About Me)*. If you need a memorable closing tune let Paul Young do the honors with *Everytime You Go Away*.

A Little '80s Music Trivia

Q: Who wrote the song We Are The World?

A: *Michael Jackson and Lionel Richie.*

Q: Who were the two members of Wham?

A: *George Michael and Andrew Ridgeley.*

Q: Who once played the Artful Dodger in a production of "Oliver," was drummer in a successful British band, and won a Grammy for his album in 1985?

A: *Phil Collins.*

Q: What movie won the academy award for best picture in 1985?

A: *Out Of Africa*

Q: What was Madonna's first number one single?

A: *Like a Virgin.*

Great Memories from '85

Artist	Song Title / BPM
1. Billy Ocean	Caribbean Queen / 114
2. Aretha Franklin	Freeway of Love / 127
3. Madonna	Into The Groove / 118
4. Phil Collins	Sussudio / 122
5. Honeydrippers	Sea of Love / S
6. The Time	The Bird / 128
7. Chicago	You're The Inspiration / S
8. Bryan Adams	Heaven / S
9. Frankie Goes to Hollywood	Relax / 116
10. Bruce Springsteen	Born in The U.S.A. / 118
11. Whitney Houston	Saving All My Love For You / S
12. Klymaxx	Meeting In The Ladies Room / 128
13. Chaka Khan	I Feel For You / 125
14. Wham	Careless Whisper / S
15. Eddie Murphy	Party All The Time / 138
16. Mary Jane Girls	In My House / 120
17. The Time	Jungle Love / 120
18. Whitney Houston	You Give Good Love / S
19. Billy Ocean	Suddenly / S
20. Don Henley	All She Wants to Do is Dance / 116
21. Madonna	Like a Virgin / 120
22. Foreigner	I Want to Know What Love Is / S
23. REO Speedwagon	Can't Fight This Feeling / S
24. Billy Ocean	Loverboy / 108
25. Dire Straits	Money For Nothing / 136
26. Phil Collins	One More Night / S
28. Patti Labelle	New Attitude / 140
29. Kool & The Gang	Fresh / 118
30. Teena Marie	Lovergirl / 125
31. Paul Young	Everytime You Go Away / S
32. Madonna	Crazy For You / S
33. Debarge	Rhythm of The Night / 116
34. Pointer Sisters	Neutron Dance / 210
35. Klymaxx	I Miss You / S
36. Phil Collins	Seperate Lives / S
37. ZZ Top	Sleeping Bag / 114
38. David Lee Roth	Just a Gigolo / 125
39. John Cougar Mellencamp	Small Town / 126
40. Jack Wagner	All I Need / S

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.

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Sex on the dancefloor?

Is Tush Push country dance or mating ritual?

by Hillbilly Rick Meyer

It's fun! It's energetic! It's sexy! But is it... obscene?

Whatever the reason, people love to dance the **Tush Push**. In recent months, this dance has grown from being just another country line dance, to possibly the next big DJ party craze. Maybe it's because it brings out our primal instincts. Much like ritual jungle music and the accompanying dances, even our so-called civilized, modern society yearns to jump and stomp our feet on the dance floor when the music begins. Perhaps it's part of a continuing mating ritual in an attempt to attract a mate. But are the hip thrusts and wiggles a bit too risque for general audiences? You'll have to make that decision because it won't be long before you'll be getting requests to play something for this exciting dance (if you haven't already!).

The only other dance currently more popular than the Tush Push is the Electric Slide. Both can be done to all kinds of music (rock 'n' roll, rap, country, etc.) so, no matter what your music preference, you, too, can join in the fun.

How to do the Tush Push

Obviously, the best way to learn any new dance is to find an instructor who can teach it to you; or find a place where you can observe people doing the dance, and try to catch on. But, if all else fails — let me try to teach you, right here, right now! First, I must warn you, you might want to get a doctor's consent that you are in good health before we continue. If the dance doesn't kill you, all those prospective mates might!

Before we get started you need to learn a basic step:

Switches - Start with your feet together and your weight on your left foot. Touch your right heel out in front. Put a little jump into it and as you jump bring your right foot back to where it was originally and touch your left heel out in front. Practice this a few times, and then move on to the next step.

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What to play for "Tush Push"

BPM	Title	Artist
110	Indian Outlaw	Tim McGraw (dance mix)
118	Talk Some	Billy Ray Cyrus
120	Now That's Country	Marty Stuart
124	Have Mercy	Judds
124	Louie Louie	Kingsmen
124	Smoke	Gibson Miller Band
124	Working Man's PHD	Aaron Tippin
125	A Little Less Talk	Toby Keith
126	Fast As You	Dwight Yoakum
126	I Am A Cowboy	Smoking Armadillos
128	Rip Off The Knob	Bellamy Bros.
130	Nat'l Working Woman's Holiday	Sammy Kershaw
131	Whoomp! There It Is	Tag Team
132	Mony Mony	Tommy James & The Shondells
137	Here We Go Again	Jive Bunny
143	Centerfield	John Fogerty
145	I Wanna Be A Cowboy	Boys Don't Cry
151	Hardworkin' Man	Brooks & Dunn
156	Stone Cold Country	Gibson Miller Band
160	Cadillac Ranch	Chris Ledoux

Tush Push

Step-by-step guide

Step 1:
1 Tap right heel forward
2 Touch right toe beside left foot
3 Tap right heel forward
4 Tap right heel forward
Note: In some areas you simply do four heel taps forward with the same foot.

Step 2:
5 Switch to left heel tap out front - helps to jump a little to switch from right to left
6 Touch left toe beside right foot
7 Tap left heel forward
8 Tap left heel forward

Step 3:
9 Switch to right heel out and left foot back
10 Switch to left heel out and right foot back
11 Switch to right heel out and left foot back

Step 7:
25 Step back left and step back right
26 Step back left
27 Step back on the ball of right foot
28 Step forward on left and put left back in place
This forms a rocking backwards the forward motion.

Step 8:
29 Step forward right and bring left up to right
30 Step forward right
31 Step forward on your left, 1/2 turn to right (or clock wise) on the balls of your left foot
32 Replace right back in place

Step 9:
33 Step forward left and bring right up to left
34 Step forward left
35 Step forward right and do a 1/4 (*or 1/2) turn to left
36 Step with your left in place (or replace it)
37 Step forward right and do a 1/2 (*or 1/4) turn left
38 Step left in place (or replace left)
39 Step right to back beside the left (or stomp right in place - some areas)
40 Clap hands

*Pivot turns - some areas do a 1/4 turn first then a 1/2 turn while other areas do the 1/2 turn first and then the 1/4 turn to face the same way.

The cowboy version of the Tush Push is kind of fun — it's where the dancers act like they are lassoing or riding a horse during parts of the dance.

Mobile Country dance DJs—Hit me with suggestions for some multiple line or partner Country dance combinations to the same song! Any good promotions or crowd motivaters you use? Hard songs you have found? Or if you are looking for something we will try to help you find it!

bars and retail stores have turned to music video for entertainment and to promote of their products and services. What started as a way of showcasing an artist's talent has become a vehicle to influence fashion, social and political perspectives.

Why should you consider adding video

What does this mean to today's DJ? Enhanced profitability! Integrating big screen music videos into your DJ and Karaoke service will increase your business – particularly school dances and weddings.

Video adds new product to your portfolio of services, increasing revenue, and the perception of your company's size, attracting additional prospects, and putting you on the leading edge. Video allows you to do so much more to enhance your show. You can capture your audience live with a video camera or camcorder and they can see themselves on the big screen. Prerecorded video of guests is another way to liven up your performance. Using it as part of your Karaoke show is a great way of entertaining. With a CD+G Karaoke disc you can superimpose the lyrics over the singer as they sing. (I prefer *Sunfly Laser and CD+G* Karaoke discs.)

While some Mobile DJs have been providing video music for a number of years, it is still in its infancy. The majority of DJs, however, have been reluctant to take music video to the road due to the availability of reliable equipment capable of standing up to the pressures of the mobile operator. Video requires experience, some knowledge of video and a substantial investment in equipment, both hardware and software.

marketing materials, a video demo and a professional sales presentation build up the value of the product in the presentation so the customer value. This is where the video demo really comes in handy. A "require that includes power requirements, VJ booth space necessary for you video projector distance-to-screen measurements, front or rear projecti and break down requirements will help in your cost justification.

Marketing your video show

Prime candidates for music video entertainment package are school and homecoming dances, Bar/Bat Mitzvahs, company parties, a lounges, but it should be an upsell for any type event once you have client.

Video Stars

Specialty entertainment for the 21st century

By Jim Dalia

As the mobile DJ market becomes more populated and competitive, we must all be alert to ways we can increase our business. This can best be accomplished by offering services and products that are creative, innovative and not offered by our competitors.

Over the last ten years, MTV and VH1 have changed the way we listen to music. We no longer just listen to it, we watch it. Music video has become the preferred way of enjoying music for many. "The MTV generation" has come of age and are now potential clients.

Music video entertainment

The music video industry was sparked in the early eighties when MTV signed on with its first music video, "Video Killed The Radio Star" by the Buggles. Now, more than a decade later, MTV has the largest customer base in the world with approximately 60,000,000 viewers in the U.S. and 77 other countries! Television networks, nightclubs, sports bars and retail stores have turned to music video for entertainment and to promote of their products and services. What started as a way of showcasing an artist's talent has become a vehicle to influence fashion, social and political perspectives.

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Pricing your video show

While prospects are usually surprised and impressed when introduced to the concept of a mobile music video show, you may need to educate them. The toughest challenge is getting them to understand the cost. The most common objective I receive is "I can get a band or live entertainment for that much money." My response is "That depends on the type of live entertainment you want. I can bring you almost any live entertainer you want through video with the original music, can a band do that?" This usually brings about a period of silence prior to the serious discussion of the video show.

A typical music video show starts at about $895 with average prices in the $800-$1,000 per show (this will vary). Price is determined by what you offer in your package and who you are marketing it to. A school, for an example, has a more limited budget than a big corporation. The important thing is to make sure you have good

marketing materials, a video demo and a professional sales presentation. You have to build up the value of the product in the presentation so the customer perceives the value. This is where the video demo really comes in handy. A "requirements" sheet that includes power requirements, VJ booth space necessary for your equipment, video projector distance-to-screen measurements, front or rear projection, and set up and break down requirements will help in your cost justification.

Marketing your video show

Prime candidates for music video entertainment package are school dances, proms and homecoming dances, Bar/Bat Mitzvahs, company parties, and clubs and lounges, but it should be an upsell for any type event once you have qualified your client.

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Traditional events, such as weddings, are a bit more challenging. For these occasions, I sell video as 21st century entertainment. I encourage them visualize the concept ("Imagine you and your dad on the big screen while dancing to *Daddy's Little Girl*"). The audience at traditional events usually consists of a wide mix of ages and musical tastes. It is very easy to offend someone, especially when it comes to music videos. I allow the client to choose and review the videos while advising them of the type they have chosen, thus preventing a later (and too late) unwanted surprise.

For the professional DJ marketing to lounges and nightclubs, an important selling feature is that the club owner doesn't have to invest in software or hardware to try this form of entertainment in their venue. Many clubs are turning toward the independent Mobile DJ for their entertainment requirements. Video can be sold as part of a theme night at a bar, integrated into a Karaoke show or fashion show, or as part of a sporting event such as the Superbowl or boxing matches.

The downside

Breaking into video is no different than expanding your DJ setup or adding Karaoke. You must know your market and know how much you can invest. More importantly, how long will it take before you can get a return on your investment? Even with a basic video system there is a sufficient investment required (unless you choose to rent the equipment).

The setup and breakdown time for a video show is much greater than for a typical DJ show. There is much more equipment to load in and out and configure. Video shows can be done by one person but it goes a lot smoother with two people; one to operate the system, the other to operate the camera for the live shots or taping for playback later. The second person can take requests, help cue videos and keep the audience away from the VJ booth. Video shows require more concentration than a straight DJ show as it takes time to cue up and mix videos, especially if you are using VHS tapes (as opposed to laser discs).

A final consideration is the room or venue you will be working. Some will not have ceilings high enough for a projection screen or the room for your VJ booth. Electrical requirements can be an issue when you're dealing with lighting and special effects.

Going video

You can get in the mobile music video market with a basic system and build from there or go for a sophisticated configuration for high-end quality and effects. A "starter" system would include: a video projector, fast-fold projection screen with front and rear skins (screens), full drapery dress kit for the screen, two Hi-Fi VCRs with jog and shuttle capability or laser disc players, audio-video switching unit or mixer, two five-inch monitors for cueing and viewing videos (three monitors work better) and a roving camera, camcorder or video camera with tripod, heavy duty BNC connector cable for connection from AV mixer to projector, and a music video library.

Miscellaneous hardware, cables, adapters and connectors, splitters for multiple TVs etc. should also be part of your accessories kit. Along with power extension cords and at least 100 feet of speaker cable for each speaker (because of the distance from your sound system to projection screen). Your speaker system normally flanks either side of the projection screen. A video tape rewinder is another handy device if you're using VHS tape, reducing wear and tear on your VCRs.

For sound quality on par with the video, I recommend a bi-amped system with at least a pair of 18-inch bass bottoms, 12-inch mid range speakers and horn tweeters. The sound system has to be configured to the projection screen size to generate the proper impact to the audience. Lighting, fog, and other special effects are icing on the cake. A video show with intelligent lighting and special effects can be awesome. I carry a Denon DN2000F dual CD player for musical requests that may not be available on video. It's rare to find quality video footage of artists prior to 1980. There are video tapes and laser discs with oldie artists, however many are "not licensed for commercial or public use."

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The Cure — *Let's Go To Bed*
The Go-Go's — *Our Lips Are Sealed*
Billy Idol — *Dancing With Myself*
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Vanity 6 — *Nasty Girls*
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POPULAR VIDEO MUSIC TITLES

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Unchained Melody	Whoomp! There It Is
I Will Always Love You	Electric Boogie
Vogue	Gonna Make You Sweat
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Mony Mony	The Dance
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Pretty Woman	Rock Steady
Swing The Mood	Unforgettable
Word Up	River Of Dreams
LaBamba	Can't Touch This

A more elaborate approach

For the more sophisticated VJ, adding an effects generator for screen fades, wipes, graphics, split screens, chroma key and several other special effects can enhance your show.

An audio/video mixer, in place of a video switching unit and audio mixer, is a plus as it combines both of those units in one machine and makes for an easier and smoother transition from one video to another (VCR-A to VCR-B or VCR to laser disc player). Some AV mixers offer limited special effects as well.

Larger screens such as a 9' by 12', 10'5" by 14' or multiple screens may be utilized in place of the standard 6' by 8' screen. If you are using an LCD projector you will want to upgrade to a nice three gun video projection system with the larger screens for a brighter and finer quality picture.

As technology progresses and becomes more affordable I can see computers, CD-ROM Technology, Video Games and MIDI devices such as drum machines and other gadgets playing a role in what we now call Multimedia. To what degree you invest in the sophistication of your systems equipment and to what level you take it, is only limited by your own creativity and of course wallet!

How big a library and at what cost?

The size and cost of your library depends on how much you want to spend and what audience you are catering to. My initial collection consisted of 20 video cassette tapes containing a total of about 400 video titles. Much like a CD collection, clients and guests are going to want to see a play list of some type. The more available, the happier your client will be. By the same token, a variety of titles with a mix of the popular classics or standards mixed together with your CD collection is enough to get you started. (See sample list of recommended music videos for traditional events.) What you will need will vary according to the type of event and your geographical area. Requests are pretty much the same for music and music video. For traditional events such as weddings and corporate parties the *Mobile Beat Top 200* list is a good guide toward compiling a music video collection. However, some titles may not be available on video.

Looking into the future

As multimedia becomes a bigger part of our lives, visual and audio entertainment with compact disc and video (CDV) is the direction I feel the industry is going. As we move into the 21st century we can expect CD-ROM and CD video being the predominant medium. We've become a visually oriented society, no longer will just listening to music be enough.

Where to get the hardware and software

Most all audio and video equipment can be purchased through professional sound dealers or communication companies that provide AV services to hotels and resorts.

For software (videos), I recommend NVS and Wolfram Video Services. Both cater to the Mobile DJ/VJ marketplace and their service is second to none. Their product is of the highest quality audio and video. Services such as these are licensed to sell these music videos to clubs and Mobiles for public viewing use unlike the videotapes and laser discs you buy at the music store for consumer use. When you rent or purchase videos at the music store they are licensed for home use only. Any use of them in commercial venues or for public screening is prohibited by law and a federal offense.

National Video Subscriptions (NVS): The largest distributor of music videos in the United States. They offer more than 18 hours of different programming on a monthly basis. All their tapes are produced with Dolby SR noise reduction on brand new 3M magnetic tape. This is an important point as some companies have been known to buy used or low grade tapes in an effort to control costs. There is a noticeable difference when you see and hear those tapes not to mention the shelf life. NVS offers a variety of excellent monthly programming suitable for any need. They have just released a new retrospect series which contains the most requested and popular videos of the last 15 years. National Video Subscriptions(NVS), Dan Summers, 800-722-6565

Wolfram Video: Offers 14 hours of monthly programming which also includes tapes that are premixed so there is no dead air or fade-to-black between songs. There MixxMaster and JamMaster tapes are two-hour continuous pre-mixed tapes on a single cassette. They contain a variety of music videos from yesterday and today. They are great for non-stop continuous dance sets that will surely keep your dance floor hopping. Their custom edit series allows you to choose the videos you want on tape along with your company logo. This is an excellent service not available from most others. Wolfram Video Services, Chris Fuller, 800-433-1652

ET/VideoLink: They offer 16 hours of monthly programming also. They also offer their Hot Hits series on both laser disc and tape formats. ET/VideoLink offers an oldies series of videos that contain rare black and white footage of Elvis, The Beatles, The Supremes, Four Tops and more. They are especially helpful in the traditional market at events such as wedding receptions and Bah/Bat Mitzvahs. ET/VideoLink, Ron Packard, 800-344-5744

Other companies such as **RockAmerica** and **SPI** have monthly services and programming available. The above companies offer different tape formats as well. Standard or Super VHS tapes, 1/2-inch or 3/4 -inch tapes and more. All have demo tapes and offer a startup library at a discounted rate. You choose the programming from their catalog of tape titles. Give any of them a call and they will be happy to send you information regarding their services. All also offer monthly subscriptions. The cost can range anywhere from $80-$150 per month for two hours of programming. Start up libraries generally are available for $250-$300 for ten hours of programming and usually require an annual subscription which is also your **LICENSE AGREEMENT!**

Jim Dalia Entertainment is a professional Mobile Disc Jockey company and distributor of Karaoke software and hardware based in Naples, Fla. for the last six years. The company was founded by owner/president Jim Dalia 13 years ago. Jim and his associates specialize in elegant wedding reception entertainment and corporate parties held at world class resorts such as the Ritz Carlton and Registry Hotels in Naples Florida. Jim and his associates have entertained clients such as American Airlines, Time/Life, Maybelline and Revlon Cosmetics.

Paging Ms. Elsee Deez...

Your image is waiting

LCD technology mobile DJs

by Stephan M. Jacob

Twenty years ago the story of Ms. Elsee Deez was a simple one to tell. In fact, Ms. Deez is not a person, but a technology that has spawned a line of products useful to many Mobiles today. Elsee Deez is actually LCD, which stands for liquid crystal display.

In the beginning

Liquid crystals were first discovered in the late 1800s by an Austrian named Dr. Reintzer. Liquid crystals are confused — similar to a potential client that can't make up his or her mind whether or not to book you or another service — they can't decide between being a solid or a liquid. This state of existence would normally cause a very random appearance but by adding or subtracting a minute electrical current (like shock therapy) the molecules form a predictable linear alignment such as in information displays.

LCDs began appearing on the scene in watches, calculators, and radios. The black alphanumeric numbers and letters that appear against a medium gray background is still used today for the aforementioned products, as well as new products such as the dual transport, pitch-controlled CD player.

Author with Sharp LCD projector

Keeping up with the times

You might be wondering how all this affects the Mobile DJ. First, do you use karaoke or video in your shows? If yes, then LCD video projectors are your ticket to enhancing your presentations.

Let's face it, we live in a MTV, visually-oriented society. The days of uninvolved DJs standing behind their sound systems and just playing music are coming to a close. Clients want to be more involved and interactive, and using video accomplishes this very nicely.

As an owner of a Mobile DJ service and reseller for LCD video projectors, I jumped on the bandwagon about five years ago using this new technology for karaoke and other video applications and with great success.

The problem that all Mobiles face, when using video, is image size verses portability. How can we get a large enough image that involves the most people, beyond the few that park themselves in front of your CRT monitors? One thought may be that you just increase the monitor size. That's fine except, 25-inch diagonal units are only practical for small groups about 10 feet away; 35-inch units are just too bulky to transport and don't offer a significant increase in readability.

Shake it up

Now LCDs are being used to replace the standard CRT (cathode ray tube) display unit devices that we've grown accustom to. Products like video monitors, receivers, TVs, and video/data projectors are being revolutionized with LCD.

Compared to CRT-based products, LCD-based systems have many clear cut advantages. First, they are smaller and lighter, making them more transportable. LCDs don't emit EMI (electromagnetic interference), which can cause medical complications. Since there are no tubes used for imaging there are no concerns for burn-in, like leaving your computer monitor on without using a screen saver. In addition, LCDs are typically single lens designs therefore convergence of the red, blue and green guns is not required by the user. Couple this with the fact that most of the LCD-based display systems have additional features like: front or rear screen capability, flexible mounting systems, optical lenses, and are more energy efficient.

Although, at this writing, LCD-based full motion video and data monitors and panels are still quite small and rather expensive (maximum diagonal commercially available is up to 16-inches with prices ranging between $4,000-$10,000), the corporate business community can't seem to get these products fast enough.

You've probably seen LCD panels in operation at work. They look similar to an Etch-A-Sketch, but in computer form. Some of the panels are limited to data display while others are capable of multi-media applications, such as VCRs, cameras or disc-based sources.

Product	Diagonal	Weight	Brightness	Resolution	List
Sharp					
XGE800U	20"-200"	30LBs	600 LUX	560+	$8,995
XGH440U	25"-300"	26LBs	1000 LUX	400+	$695
XGH 400U	25"-150"	24LBs	800 LUX	400+	$4,495
XVH30UP	25"-150"	24LBs	800 LUX	400+	$4,295
XVP10UP	30"-100"	9LBs	250 LUX	350+	$1,1995
Eiki					
LC300	25"-300"	27LBs	800 LUX	400+	$4,545
LC200	40"-200"	25LBs	550 LUX	400+	$3,495
LC100	40"-100"	23LBs	250 LUX	300+	$1,695
LC120	40"-100"	16LBs	225 LUX	300+	$2,999

The heat is on

The core manufacturers of LCDs are Sharp, Seiko-Epson, Hitachi, and Toshiba. To date, Sharp is the only manufacturer to develop and bring to market a full line of LCD-based products. Other manufacturers often work behind the scenes with more recognizable companies like Eiki, Panasonic, JVC-Hughes, and Sony. Sharp in particular spends roughly $1 million a day in research and development and controls approximately 30-35 percent of the $8 billion dollar market. U.S. firms are just obtaining funding and creating joint ventures that will allow access into this exploding marketplace.

I'm so excited

Now imagine having the capability to project an image from a LCD projector from 25 inches to 300 inches diagonal, weighing less than 30 pounds, and sets up as easily as a VCR — now that's a solution. Not only are your budding karaoke "stars" more involved, but so are their friends across the hall!

Since I've been fortunate enough to witness the maturation of LCD technology for the past eight years, I have had an opportunity to test a variety of current products (see list).

That's what I like

The Sharp 800 also has built-in interfaces for Macintosh and IBM computers. Using third party adapters, the Sharp 440, 400 and the Eiki 300 could also by used in the same capacity.

The most unique and useful features appear in the Sharp 10, with an integral tripod mount and the Eiki 120, with a built-in VHS VCP. The Sharp 10, Eiki 200, 100 and 1200 all feature fixed focal length lenses, while all the rest feature a combination of motorized or manual zoom lenses. Maintenance is really limited to lamp life, which should last about 2,000 hours. New lamps run around $350 which means you spend about 18 cents per hour running time. Some people mention that they don't like the grid pattern or "screen door affect" inherent in LCD projected images. I have a solution for this too. Purchase your unit with the optional Depixilazation filter. This amazing add-on will virtually smooth out those artifacts. Depix filters sell for around $300. Contact your corporate clients and find out which ones rent video projectors for use with presentations. Check out the local AV rental house and you'll find you can rent your unit out for anywhere from $100 to $300 per day. Imagine twenty minutes of work for that kind of money.

If you would like more information on LCD products contact Steve Jacobs at 716-385-6958.

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KEEP IT HOT

Music News

By Fred Sebastian

For those of you who hate to say goodbye to summer, the recent release of several summer-theme compilations may help keep the sound of summer alive. These titles were unavailable for mention in earlier issues but remain valuable finds likely to spice up parties any time of the year.

"100% Summer" features new and not so new classics and is sure to be used over and over. Most of the 22 tracks in this mix of pop and reggae were top ten hits. Highlights include: *The Heat Is On* by Glenn Frey, *Dreadlock Holiday* by 10CC, *Grease Megamix* by John Travolta & Olivia Newton John, *La Bamba* by Los Lobos, *Walking On Sunshine* by Katarina & the Waves, plus more recent classics like: *All That She Wants* by Ace Of Base, *Sweat (a La La La La Long)* by Inner Circle, as well as tracks by Dawn Penn, DJ Jazzy Jeff & Fresh Prince, Dire Straits, Isley Brothers, The Beach Boys, Heatwave, The Jacksons, C.J. Lewis, Wham!, Zoe, Frankie Goes To Hollywood, and Kid Creole & the Coconuts.

"Well Done Barbecue Hits" is another late comer that serves up two CDs of contemporary dance music from techno to Latin to reggae and soca. Though this CD could have been done better, more than half of the tracks prove usable. It has several classics and covers that are either spiced up, sped up, or flavored. Hottest tracks are: *In The Summertime* by Mungo Jerry, *Hot Hot Hot* by Arrow, *Samba Reggae* by Jimmy Cliff, an excellent cover of *Ain't No Sunshine* by Indian Nation, *It Ain't Over Till It's Over* by Kingston Club, *La Cucamarcha* by TNN, *Club Tropicana* by Marc Davis and *Give It Up* by KC & The Sunshine Band. Eight of the 23 tracks are extended (over 5 minutes) versions.

"More Sun Jammin'" is the fourth release in this popular series of compilations. It combines a good mix of diverse, original summer hits — new and old. Topping the list of 18 tracks are: *I Can See Clearly Now* by Jimmy Cliff, *Every Kind Of People* by Robert Palmer, *Sunshine Superman* by Donovan, *Summer In The City* by Lovin' Spoonful, *California Girls* by Beach Boys, *Stir It Up* By Johnny Nash, *So Good So Right* by Ziggy Marley, and tracks by Peter Tosh, The Bangles, Gloria Estefan, Maxi Priest, Parachute Club, Level 42, James Taylor, Mungo Jerry, Spiral Staircase, Hot Chocolate, and Martha & The Vandellas.

"Let's Twist" brings together new stereo recordings of Chubby Checker's favorite twist with original spin offs. Other tracks on this CD are original recordings. Tracks are: *The Twist, Slow Twistin'* and *Let's Twist Again* by Chubby Checker, *Twist & Shout* by Isley Brothers, *Peppermint Twist (part 1)* by Joey Dee & the Starliters, *Driving Guitars (Venture's Twist)* by Ventures, *Twistin' Postman* by The Marvelettes, *Hey, Let's Twist* by Joey Dee & The Starliters, *Soul Twist* by King Curtis, and *Twist Twist Señora* by Gary U.S. Bonds.

Last time we brought to your attention three soca compilations: **"Calypsoca Hits '94,"** **"Carnival Hits '94"** by Leston Paul, and **"Raggasoca Hits '94"** from JW records who specialized in soca music—a blend of Caribbean reggae rhythms and Latin often referred to as Calypso. The response from DJs to these titles is enthusiastic! So, in keeping with that I'm happy to tell you about their newest release **"Calypsoca Golden Hits."** Like the previous titles, this one features various contemporary artists whose island roots are genuine and whose sound is pure "Island Dance Party." These tracks are mostly extended versions (over 5 minutes). Twelve tracks in all so you may want to make extra Piña Coladas.

"The Best Raggae Album In The World" is a two-CD compilation that comes close to living up to its name. With 44 tracks it offers a variety of styles from contemporary stylee to Ska to pop and reggae classics. As is usually the case with any single CD that has over 14 tracks, these tracks are mostly radio (single) versions or radio edits, none the less, an impressive collection. A sampling of the tracks are: *Mr. Loverman* by Shabba Ranks, *Sweat* by Inner Circle, *Close To You* by Maxi Priest, *Riddim* by US3 with Tukka Yoot, *Dancing On The Floor* by Third World, *Israelites* by Desmond Dekker & the Aces, *Red Red Wine* by Tony Tribe, *One Step Beyond* by Madness, *I don't Wanna Dance* by Eddie Grant, *Tomorrow People* by Ziggy Marley, *Jamaican In New York* by Shinehead, *Shout* by Louchie Lou & Michie One, *Don't Look Back* by Peter Tosh and more by artists Aswad, Jimmy Cliff, Shaggy, Sugar Minott, The Police, Bitty Mclean, Bob Marley, Snow, Chaka Demus, and others.

"**The Surf Set,**" a box set of three CDs will bring your island beach party home to American shores. Comprised of rockin' Californian oldies, disc No. 1 is surf songs, disc no. 2 is car and school days songs and disc no. 3 is beach songs. With over 70 tracks this is the most extensive collection of its kind. Here's a taste: *Surfin' USA* by The Beach Boys, *Wipe Out* by Surfaris, *Surf City* by Jan & Dean, *Pipeline* by Chantays, *GTO* by Ronny & The Daytonas, *Hot Rod USA* by The Rip Chords, *Little Duece Coupe* by The Beach Boys, *Dead Mans Curve* by Jan & Dean, *Gidget* by James Darren, *Theme from "Endless Summer"* by The Sandals, and more by the Ambassadors, Duane Eddy, Jan & Dean, The Beach Boys, Ronny & The Daytonas, The Surfaris, Dick Dale, The Astronauts, The Four Speeds, and others.

The CD compilation "**Vacation Time**" has been compiled as a musical souvenir of the islands. Besides including the often requested, hard to find *"Dollar Wine"* it has original tracks by various leading artists of Caribbean Music. The Real Thing. Tracks are: *Dollar Wine* by Caribbean Rhythms, *Hot Hot Hot* by Cockspur Steel Orchestra, *Move Ye Mass* by Sygnacha, *Island Fever* by Spice, *The Time Is Right* by Second Avenue, *Get Busy* by Splashband, *Panty Man* by Syllk, *Beautiful Night* by The Merrymen and *Bluin' De Blues* by VSOP Dixieland Jazz Band.

High Phat diet

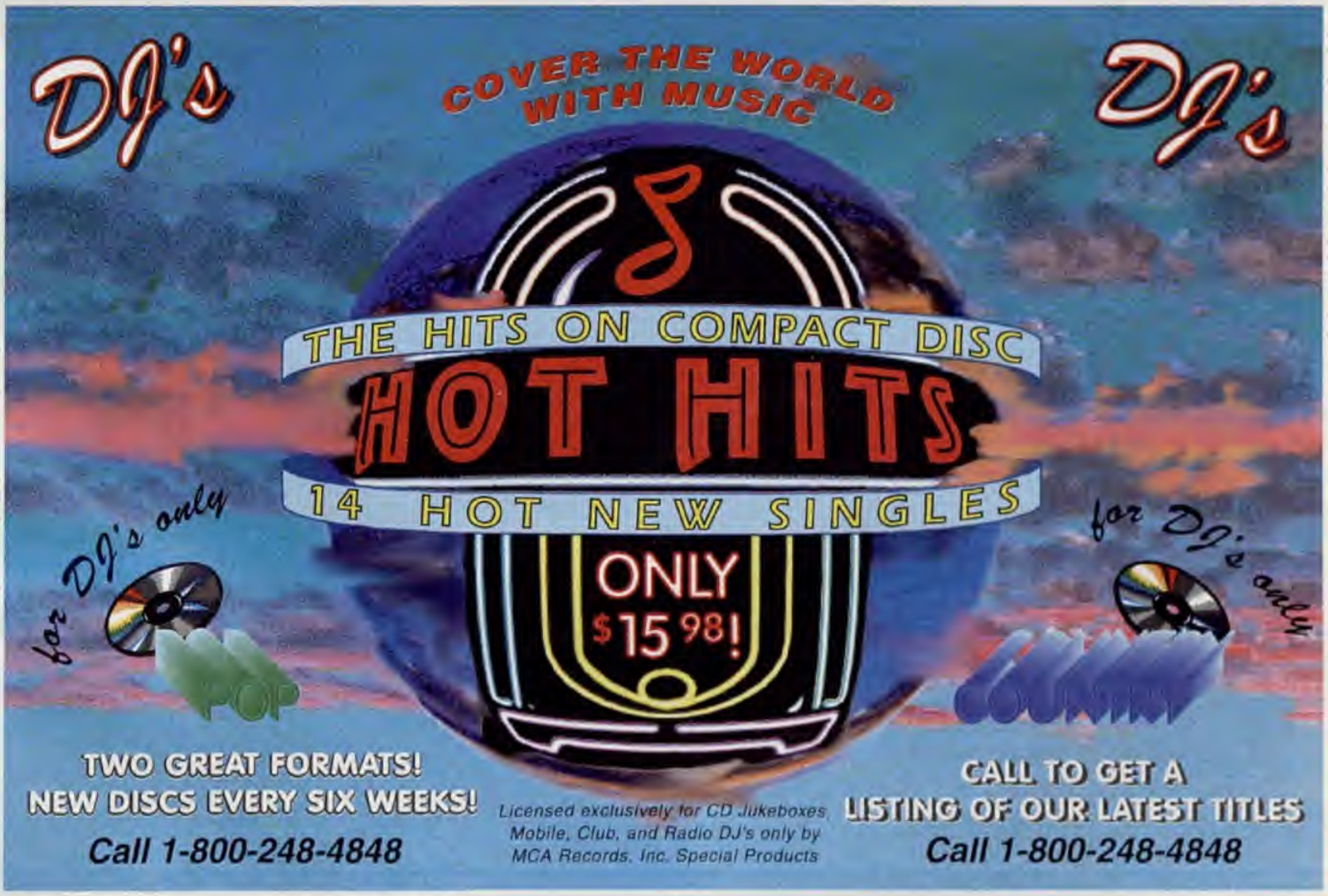
Rhino Record's latest collection of interest to DJs is the five-volume **Phat Trax: The Best Of Old School**. With ten tracks on each CD and cassette, Phat Trax is a comprehensive compilation delivering long versions of the funkiest R&B dance tunes of the early '80s. Included are such greats as Funkadelic's *Knee Deep*, Brick's *Dazz*, Tom Browne's *Thighs High* (Grip your hips and move), Teena Marie's *Square Biz*, George Clinton's *Atomic Dog* (Atomic Mix), Carl Carlton's *She's A Bad Mama Jama* (She's Built, She's Stacked), Cameo's *Shake Your Pants* and The Gap Band's *You Dropped A Bomb On Me*. Much of the material has been previously unavailable on CD.

Rockin' The House

It's been said that blues is the foundation of American music. One needs only to think of artists like George Thorogood and Stevie Ray Vaughan to know good rockin' blues can heat up a party. Recently released *"Hot Rockin' Blues"* is an excellent compilation of smokin' tracks by some of the best, Tracks are: *Iceman* by Albert Collins, *King Of The Blues* by Gary Moore, *Damn Right I've Got The Blues* by Buddy Guy, *Hound Dog Man* by Lonnie Mack, *Life Is Hard* by Johnny Winter, *Powerful Stuff* by The Fabulous Thunderbirds, *Smokin' Gun* by Robert Cray Band, *Can't You Lie* by Tinsley Ellis, *Hard Times In The Land Of Plenty* by Omar & The Howlers, *Evil* And *Here To Stay* by The Jeff Healey Band.

Another impressive lineup of good rockin' blues is "**Three Decades Of Blues**" featuring: *The Thrill Is Gone* by B.B. King, *I Wonder* by

continued on page 35



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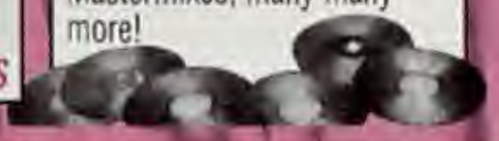

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From JCI music, most known for their extensive "Baby Boomer Series" of CD compilations of the fifties, sixties and seventies, comes four new rock compilations. "**Eighteen Rock Classics**" consists mostly of slow to mid tempo pop rock hits. All are recognizable chart toppers including: *Keep On Loving You* by REO Speedwagon, *Feel Like Makin' Love* by Bad Company, *Sentimental Lady* by Bob Welch, *Telephone Line* by Electric Light Orchestra, *Drive* by The Cars, *What's Your Name* by Lynyrd Skynyrd, *The Voice* by Moody Blues, *Dust In The Wind* by Kansas, *Burnin' For You* by Blue Oyster Cult, *I Want To Know What Love Is* by Foreigner, and eight more.

"Generation X" is a good mix of contemporary alternative rock bands and tracks. Sample tracks are: *It's A Shame About Ray* by The Lemonheads, *Two Worlds Collide* by Inspiral Carpets, *American Music* by Violent Femmes, *World Class Fad* by Paul Westerberg, as well as tracks by Goo Goo Dolls, The Juliana Hatfield Three, Dramarama, Belly, and Tool among others.

On the harder side of rock and also from JCI comes "**Hard**" offering ten tracks topped by: *Dirty Black Summer* by Danzig, *You* by Candlebox, *Midlife Crisis* by Faith No More, *Blinding Sun* by Mudhoney, *Out There* by Dinosaur Jr., and cuts by The Jesus And Mary Chain, Medicine, Kyuss, Ministry, and Melvin.

In keeping with a trend, we hope to see more of "**Lost Mixes—Extended Ecstasy**" offers all 12-inch versions of rock and dance tracks featuring: *Roam* by B-52's, *Kiss And Tell* by Bryan Ferry, *Crazy* by Seal, *Perfect Way* by Scritti Politti, *Little Respect* by Erasure, *Blue Monday* by New Order, *Sunshine And Ecstasy* by Tom Tom Club, and *Loaded* by Primal Scream.

"**80's Greatest Rock Hits volumes 10 & 11**" are two of the newest from Priority Records. Tracks on volume 10; **Dance All Night** are listed under "Dancin'." "**80's Great Rock Vol. 11— Teen Idols**" like many of the offerings form Priority includes a mix of great tracks of fast and slow pop, rock, and dance. Here are the highlights: *Take On Me* by A-Ha, *Only In My Dreams* by Debbie Gibson, *You Got It All* by The Jets, *What You Don't Know* by Exposé, *Rock On* by Michael Damian, *Lost In Emotion*

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by Lisa Lisa & Cult Jam, *I Like It* by Dino, and *Nothing's Gonna Change My Love For You* by Glenn Medeiros.

Not just sold on TV

Television marketing of music has long been a favorite source of outstanding mainstream various artist CDs. Now many of these "not sold in stores" CDs are available (some at lower prices) to DJs, just call the number at the end of article for more info.) Classics like "**Dance Mix U.S.A. volumes 1 or 2**" (see dance heading for tracks), **Rock Revival, Secret Love, Totally 80's** and now the newest release, "**Awesome 80's.**" A follow-up to the excellent "**Totally 80's**" this one may outdo it. Here's just some of the 40 classics on this two-CD set: *Another One Bites The Dust* by Queen, *Love Shack* by the B-52's, *We Got The Beat* by the Go-Go's, *Straight Up* by Paula Abdul, *Love Is A Battlefield* by Pat Benetar, *Venus* by Bananarama, *Whip It* by Devo, *Just A Gigolo/ I Ain't Got Nobody* by David Lee Roth, *Freeze Frame* by the J. Geils Band, *The Warrior* by Scandal, *Mickey* by Toni Basil, *Rhythm of the Night* by Debarge, and the beats go on.

On the import scene "**Rock Therapy**" has no shortage of classic rock hits. Among the 16 tracks are: *We Will Rock You* by Queen, *Livin' On A Prayer* by Bon Jovi, *Here I Go Again ('87 vers.)* by Whitesnake, *Rocking All Over The World* by Status Quo, *Burning of the Midnight Lamp* by Jimi Hendrix, and *Too Old To Rock N' Roll* by Jethro Tull to name a few.

Dancin'

Three recent releases from Priority feature tracks that are a bit dated but continue to be requested. "**80's Greatest Rock Hits—Dance All Night**" includes: *Cold Hearted* by Paula Abdul, *I Wanna Have Some Fun* by Samantha Fox, *Freeway of Love* by Aretha Franklin, *Two of Hearts* by Stacy Q, and tracks by Neneh Cherry, Johnny Kemp, Billy Ocean, Terence Trent D'arby, Jellybean.

Priority has also introduced a new series with "Techno Dance Classics Volumes 1 & 2." "**Techno Dance Classics Vol. 1 - Pump Up The Jam** tracks are: *Pump Up The Jam* by Technotronic, *I'm Too Sexy* by Right Said Fred, *Everybody Everybody* by Black Box, *Think (Hack Radio Edit)* by Information Society, *Dance Dance* by Deskee, *Dirty Cash (Sold Out Mix)* by Adventures of Stevie V. *Nothing Can Stop Us* by Saint Entienne, *Pump That Body* by Mr. Lee, and *Don't You Love Me* by 49ers.

"**Techno Dance Classics Vol. 2—Feel The Beat**" includes: *Get Up* by Technotronic, *Gypsy Woman* by Crystal Waters, *Funk Boutique* by Cover Girls, *Let The Beat Hit 'Em* by Lisa Lisa & Cult Jam, *A Deeper Love (Radio Remix Edit)* by Clivilles & Coles, *Wiggle It* by 2 In A Room, *Workout* by Frankie Knuckles and tracks by Shawn Christopher and Lidell Townsell & MTF.

"**Dance Zone Level 2**" is touted as the No. 1 British compilation and is now available in the United States. This double-CD set offers recent offerings by popular dance artists but most tracks are not extended versions. Here's some highlights— *Shoop* by Salt N Pepa, *Get-A-Way* by Maxx, *100% Pure Love* by Crystal Waters, *Rock My Heart* by Haddaway, and other recent releases by The Brand New Heavies, Sounds of Blackness, M People, Bobby Brown, Utah Saints, Ace of Base, Ce Ce Peniston, Jody Watley, Mary J. Blige, SWV and DJ Duke among others.

"**Dance Mix U.S.A. Vol. 2**" is expected to be available individually (sold on TV with Vol. 1 only) at a lower price by the time you read this. Featured tracks are: *Informer* by Snow, *Whoomp! (There it is)* by Tag Team, *Show Me Love* by Robin S, *More & More* by Captain Hollywood, *The Key The Secret* by Urban Cookie Collective, *Supermodel* by Rupaul, *Give It Up* by Goodmen, 17 tracks in all.

Several other dance compilations that have

continued on page 38

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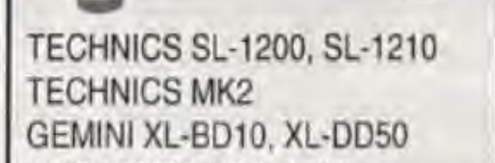

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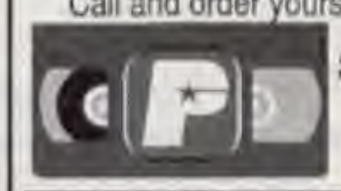

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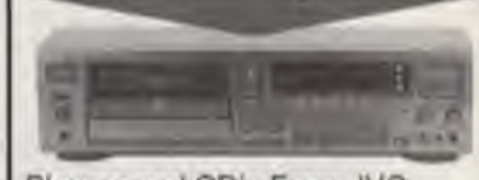

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received strong positive response and sales are: "**Ultimate Dance Album**" (Two CDs), "**U.S. Dance Party**" (Two CDs), "**Club Epic #3**", "**United Nations Of House Remix Project**" and "**Star Funk volumes 13-18.**"

Good Music May Fade But Never Goes Away

JCI had released a very popular series entitled "**Those Wonderful Years.**" The series of ten issues includes some of the biggest hits of their day. Featuring 1930's pop hits, 30's & 40's pop ballads, Best of The Crooners, 1950's Love Songs, On Broadway 1920-40's, 1950' pop hits, 1930-40's Swing Hits, 1940's pop hits, World War II Love Songs, 1950's instrumental Hits. All are from original master recordings that have been cleaned up well. Some of the artists you'll find on this series include: Bing Crosby, Judy Garland, The Andrew Sisters, The Ink Spots, Jo Stafford, Glenn Miller, Duke Ellington, Woody Herman, Artie Shaw, Benny Goodman, The Mills Brothers, Dean Martin, Billy Eckstine, Buddy Clark, Dick Haymes, Mel Torme, Perry Como, Rosemary Clooney, Al Martino, Peggy Lee, Eddie Fisher, Lionel Hampton, Count Basie, Harry James, Tony Bennett and Carol Channing.

Another sound from a different era with wide appeal is "**Simply Ballroom Volumes 1, 2, and 3.**" The tunes are traditional romantic ballroom hits performed by the orchestra of Hugo Montenegro, Hal Mooney, Al Caiola, Richard Hyman, George Siravaro and more. The instrumentation and recording quality is good and each song is listed with its associated dance and each CD includes dance instructions. Here are some of the many classics: *I Could Have Danced All Night, Mack The Knife, Woodchopper's Ball, The Lady Is A Tramp, Get Me To Church On Time, Parfidia, My Funny Valentine, Cheek To Cheek, Begin The Beguine, Que Paso, A Bailar Guajira, Good Friends Polka* and many more.

Soundtracks

The soundtrack to "**Forrest Gump**" is an outstanding two-CD collection of classic pop and rock hits. Examples: *Hound Dog* by Elvis Presley, *Land of 1000 Dances* by Wilson Pickett, *Respect* by Aretha Franklin, *California Dreamin'* by the Mamas & Papas, *Break on Through (To The Other Side)* by the Doors, *What The World Needs Now Is Love* by Jackie DeShannon, *Mrs. Robinson* by Simon & Garfunkel, *Turn Turn Turn* by the Byrds, *Aquarius/Let The Sunshine In* by 5th Dimension, *Joy To The World* by Three Dog Night, *Raindrops Keep Falling On My Head* by B.J. Thomas, *Stoned Love* by The Supremes, *Against The Wind* by Bob Seger, and others.

The soundtrack to "**Airheads**" looks as though it will be a great success. Sales are good and several tracks were receiving airplay before the movie was released. The style is hard rock. Featured tracks include: *Born To Raise Hell* by Motorhead with Ice T, *I'm The One* by 4 Non Blondes, *Can't Give In* by Candelbox, *Everything Louder* by Meatloaf, and others by White Zombie. Primus, D-Generation, Anthrax, Stuttering John, and more.

Stay Tuned...

Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.

Remix Rave

Rockin' Remixes

By Shawn Miller

For as many years as I can remember, the idea of remixing rock, specifically rock from the 70's, was never even discussed. Dance clubs and discos strictly stayed away from music by The Who and The Doors while roadhouse style dance and bar clubs wouldn't be caught dead cueing up the latest Donna Summer tunes. When remixes slowly emerged from the depths of the murky vinyl waters in the late 70's, the remixers immediately went towards the dance tracks and left rock to the labels.

Dance music has just always been much easier to remix because of the dominant electronic drum beat. Rock tunes are typically recorded with a "live" drummer who just can't keep a constant beat...no human can. It's impossible to drum a beat and stay exactly at the same beats per minute throughout an entire song. With drum machines, mixing beats became easier and a lot less challenging.

Then the '90s arrived. Dance clubs and mobile jocks begin spinning everything from The Eagles and Aerosmith to Blondie, George Clinton and EWF at the same venue. Rock had to enter into the remix arena so DJs could mix rock sets with dance sets. So, with teeth grinding, overworked digital editing tools and huge hard drives, the rock remix was born.

One service that totally devotes itself to remixing rock is Turbo Rock n' Beat. The live drummers are sampled and played back through the track at a constant speed allowing the remixer to include a 32–beat intro, at least one break and an outtro to mix into your next track. You never have to worry about fluctuating beats. In most cases, the actual song has been left untouched so your crowd can sing along. As you know, most crowds know all the words to every Steve Miller and Doobie Brothers' song ever recorded. Some tracks remixed by Turbo Rock n' Beat have been *Another One Bites The Dust* by Queen, *What I Like About You* by The Romantics, *Long Train Runnin'* by The Doobie Brothers and severals by AC/DC, ZZTop and Van Halen. The latest from this service is Issue #3 which, at time of this writing, was only available on vinyl. It contains *We Will Rock You* by Queen, *Heartache Tonight* by The Eagles, *Cannonball* by The Breeders, *Are You Gonna Go My Way* by Lenny Kravitz, *Shine* by Collective Soul and *I Love Rock & Roll* by Joan Jett. For a complete listing of all Turbo Rockin' Beat has to offer, check the Remix Warehouse current availability catalog, version 5.0.

Ultimix repress

Speaking of Joan Jett, your cries of "repress" have been heard. In case you were not notified by mail, we have repressed the infamous ULTIMIX ISSUE #50. Both the five–record set and the two–CD set. The issue

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contains several medleys. One is a rock medley GUARANTEED to crack the floors, shake the walls and have your crowd droolin' for more. The cut runs 8:49 and contains *The Stroke* by Billy Squire, *Back In Black* by AC/DC, *Sweet Home Alabama* by Lynard Skynard, *Jack & Diane* by John Mellencamp, *Sweet Emotion* by Aerosmith and as mentioned, *I Love Rock & Roll* by Joan Jett. The mixing is incredibly smooth, breaks are provided, and the mix runs from 101 BPM to 97 BPM. This is a must have for any crowd. Also on the issue are a Flashback 1993 medley, a Sounds of the 70's medley, and much more. Ultimix doesn't stop there. With the success of the rock medley on issue #50, remixer Les Massengale heads back to the studio to crank out yet another rock medley masterpiece.

ULTIMIX ISSUE #52 contains the *Let's Rock Medley* which goes a little something like this...32 beat intro, *You Shook Me All Night Long* by AC/DC, *Takin' Care Of Business* by BTO, *Brown Sugar* by The Rolling Stones, *Light My Fire* by The Doors, *Jesus Is Just Alright* by The Doobie Brothers, *Won't Get Fooled Again* by The Who and finales with *Rock And Roll Band* by Boston and a 32 beat outtro with a huge drum solo ending. Complete with a hint of *S–A–T–U–R–D–A–Y Night* (Bay City Rollers) this mix totally pumps. Total play time is 10:46 and spins from 126 to 136 beats complete with breaks. If you've overplayed the rock medley on issue #50, you'll get an equal amount of play out of the medley on issue #52. This issue is a three–record or one–CD set so there's much more on the issue...*Misled* by Celine Dion has been remixed as a part one and part two. The first mix is the house mix, the second is a funk mix. Total play time is 9:10 with several breaks to easily sneak out of the mix. *Don't Turn Around* by Ace of Base with their huge endlessly played hit has been completely rearranged from the 12–inch mix with some different rhythm tracks added. *Always* by Erasure borrows a beat from Ace of Base and mixes it over the radio mix to impress your crowd. *What's Up* by DJ Miko, has been reworked with an intro and a beat with more bottom than the original. If you spin reggae, you can't miss Chaka Demus & Pliers remake of The Beatles *Twist & Shout!* With an additional beat added to the original, background "hooting" and strong vocals, this will surely compliment any reggae set. The CD bonus cut is *Heard It Through The Grapevine* by Gladys Knight & The Pips. This track has a heavy bassline and some serious editing, creating a new funked up version for any floor.

Megamixx memories

If you've been using remixes in your shows and at your clubs for more than three years, you'll remember a service known as MEGAMIXX. The Remix Warehouse has secured copies of an issue MEGAMIXX released more than two years ago. The issue is MEGAMIXX Classic Issue #1. Issue #2 was never released, although playlists at the time were made public. This issue was one of the all time best classic collections ever released. The first track is The Donna Summer MegaMixx. The track runs for 14:41 and contains absolutely every single hit Donna Summer had in the 70's and 80's. The mixing is absolutely mind blowing. Want more?!? How about a Debbie Deb medley that runs 9:13! And still more...A Gap Band Medley that runs 8:40 and boots, kicks and jams from start to finish. Both medleys contain every single track that were released by Debbie Deb and The Gap Band. Oh, we were talking about rock before...How about the slammin'est, jammin'est mix of *Old Time Rock And Roll* by Bob Seger. Mixed with beats from Aerosmith, ZZ Top, screams from the late Sam Kinison and much more. It truly must be heard to be believed. Also on the issue is a completely re–worked, re–edited floor pounding version of Billy Idol's *Mony Mony*. This issue is available ONLY ON CD and in extremely limited quantities.

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Spooktacular remixes

And you thought we forgot Halloween... Nope! Street Jam records re–released the biggest Halloween record that's ever spun on a 1200. The issue contains what is known as the Halloween Monster Jam Medley. The medley spins for 10:01 and contains *Night Mares* by Dana Dane, *The Haunted House Of Rock*, by Whodini, *Thriller* by Michael Jackson, *On Your Own* by Bobby Brown, *Ghost Busters* by Ray Parker Jr., *Somebody's Watching Me* by Rockwell and *Freaky Behavior* by Barkeys. The intro to the medley contains ghostly sounds and some Vincent Price samples to set the mood. On the flip side you'll receive a complete version of *Haunted House Of Rock* by Whodini that's been remixed and edited for easy mixing. The issue is available ONLY ON VINYL.

To stay completely up–to–date on the most recent remix releases, The Remix Warehouse releases it's complete current, special and back issue catalog FREE about every 6–7 weeks. To get on the mailing list you can call us 24 hours a day toll free at 1–800–241–MIXX. International customers call (404)–446–5079. For questions or comments on Mobile Beat's Remix Rave, you can contact me directly by FAX at (404) 446–0747 or through Internet e–mail at remixwhs@AOL.COM.

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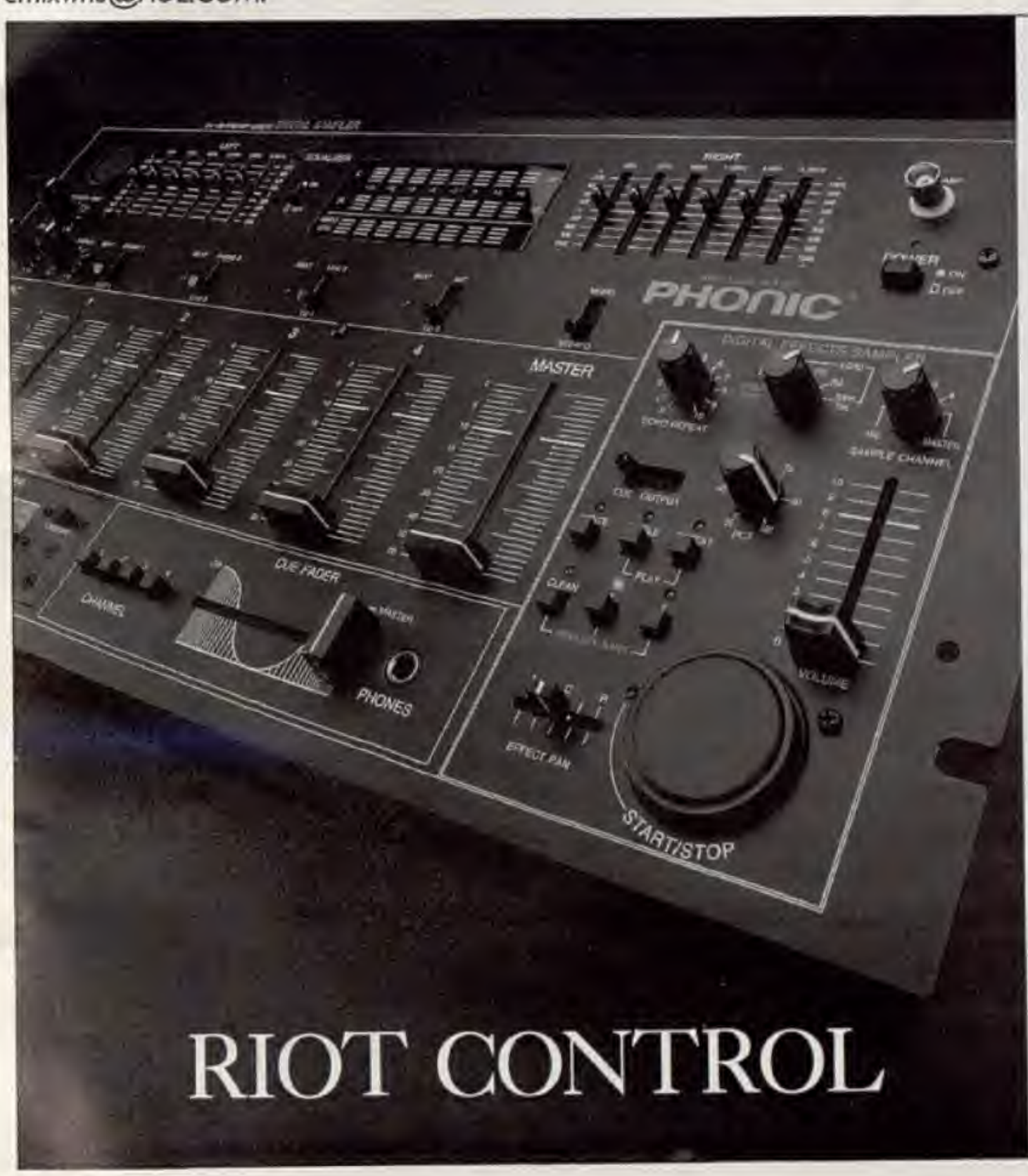

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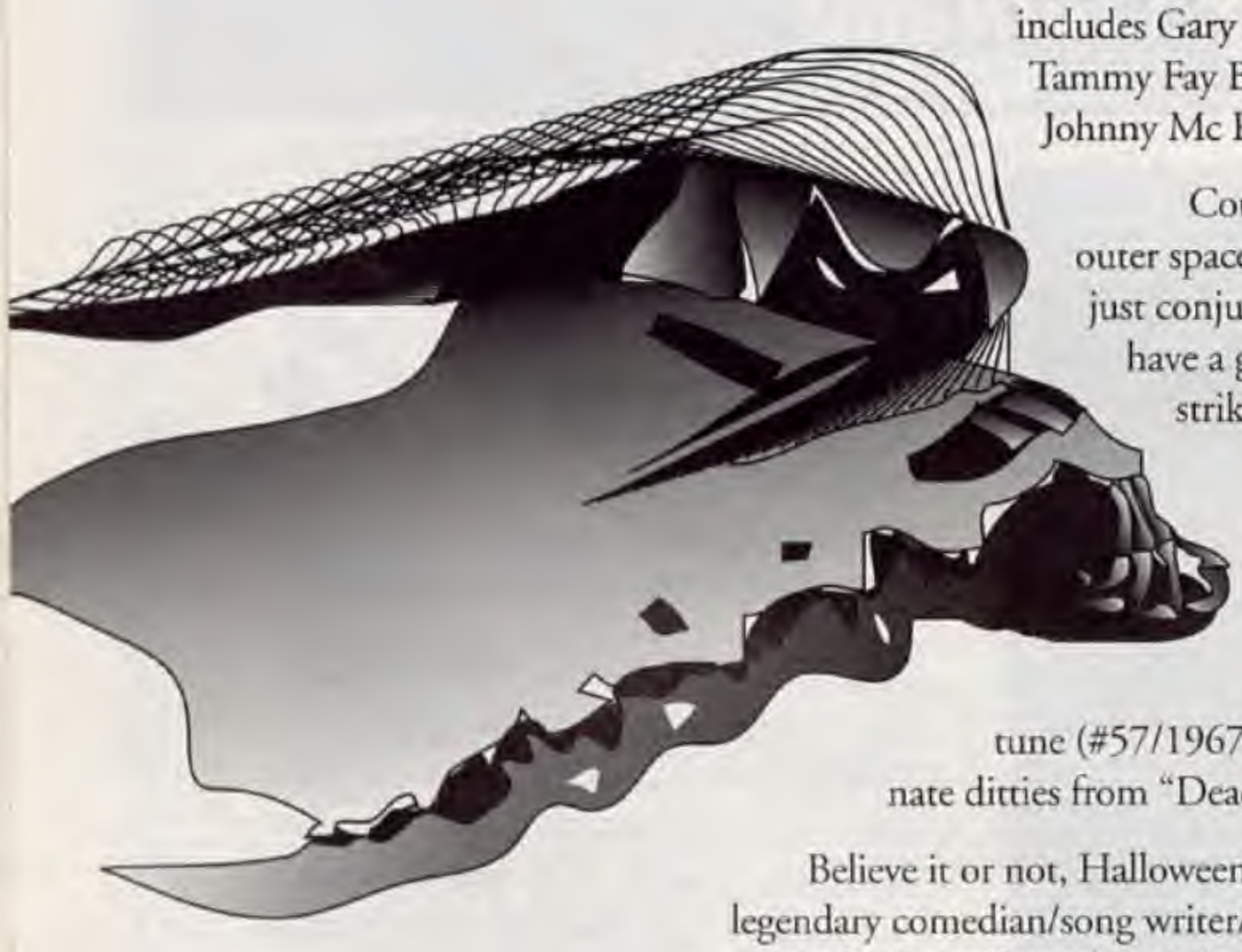
OLDIES BUT GHOULIES

by David A. Milberg

Crawl out of your crypt, pull up a tombstone, and make yourself uncomfortable...**Mobile Beat** proudly salutes rest-in-peace records, undead ditties and unearthly delights from rock 'n' roll's past...a hodge-podge of the hob-goblin hits of Halloween!

Your radio always knows when it's Halloween. That's when all the stations play Bobby "Boris" Picket & the Crypt-Kickers' immortal *Monster Mash* again and again and again. It's the monster hit of all time, holding the all time record for Halloween hauntings of *Billboard's* top "Hot 100." Although DJs have tried to play it to death, *Monster Mash* came alive three times, reaching No. 1 in 1962, No. 91 in 1970 and No. 10 in 1973. Pickett's back-up band, the Crypt-Kickers, were also some of the most talented studio musicians and singers this side of Transylvania and includes Gary Paxton (Skip & Flip, Hollywood Argyles and later the producer for Tammy Fay Bakker's recordings, now there's a truly scary thought!), Leon Russell, Johnny Mc Rae (Ronny & The Daytonas) and Ricky Page (Bermudas).



Countless records about monsters, witches, vampires, creatures from outer space and just plain old weirdoes abound in musical mausoleums. We've just conjured up the ones that were chartered hits in *Billboard*. That's so you'll have a ghost of a chance of getting through this article before the clock strikes twelve!

Interestingly, only one hit record has ever actually mentioned "Halloween" in the lyrics according to the groove yard ghouls we've consulted. The Classic IV (#3/1967) and the Atlanta Rhythm Section (#17/1979) proposed to their girl *Spooky* on Halloween in their vocal remakes of Mike Sharpe's original sax version of this tune (#57/1967). Consequently, macabre musicologists have simply tended to designate ditties from "Deadpan Alley" with Halloween.

Believe it or not, Halloween's first rock 'n' roll hit was created by a pop musician pioneer and a legendary comedian/song writer/fiction author. The artist was Archie Bleyer, the audio alchemist whose Cadence Records was the label that launched the Chordettes (Bleyer even married one of them), Julius LaRosa, Andy Williams, the Everly Brothers, Johnny Tillotson and many others. Bleyer had also been the bandleader of the "Arthur Godfrey And His Friends" CBS-TV show. Best known for his 1954 hits, *Hernando's Hideaway* (#2) and *The Naughty Lady Of Shady Lane* (#17), Bleyer teamed up in 1956 with show business legend Steve Allen as the composer for *The Rockin' Ghost*, which spirited its way to No. 61 on *Billboard's* Top 100.

Halloween's greatest hits

Then came the hits from outer space. Buchanan & Goodman's *Flying Saucer, Parts 1&2* landed on Earth at No. 3 on the charts in 1956. They returned to this planet with *Flying Saucer The Second* at No. 18 in 1957. Although these are not scary or really associated with Halloween, they are about visitors from another planet, and that qualifies them for this article. Later that year, around Christmas, Dickie Goodman's ex-partner, Bill Buchanan teamed up with Bob Ancell for *The Creature* (from a science fiction movie), which made it all the way to No. 85 (Maybe they should have released it around Halloween!).

There was something in the air back in 1958, because that seems to be the year more strange creatures than ever before appeared on *Billboard's* charts. East Coast television personality John Zacherle's *Dinner With Drac, Part 1* struck "Ghould," reaching No. 6 in March 1958. One month later, in April, David Seville's *Witch Doctor* cast a spell at No. 1 on the charts. Hollywood and television actor Sheb Wooley (Clint Eastwood's sidekick on "Rawhide") invaded the world with the flying *Purple People Eater*, also reaching No. one in June. Not to be outdone and following the common 1950's movie theme (e.g. "Frankenstein Meets Dracula and the Wolfman"), J.P. Richardson ("The Big Bopper") wrote *The Purple People Eater Meets The Witch Doctor*, and future singer-songwriter Joe South's version of it became his first chart hit, reaching No. 47 in June. That was the same month that Dickie Doo & The Don'ts sang about being buried alive in a *Flip Top Box* (#46), which was the flipside of their most cherished hit, *Nee Nee Na Na Na Nu Nu*, an instrumental that charted at No. 40. In October, just in time for Halloween, the Five Blobs (studio singer Bernie Nee) took the title song (written by Burt Bacharach) from the early Steve McQueen, *The Blob*, to No. 33. Just as *The Blob* had come from another space galaxy , so did Jesse Lee Turner's *Little Space Girl* who landed at No. 20 in early 1959. Turner's follow-up, *Return Of The Little Space Girl*, orbited the charts, but remains stranded on an uncharted galaxy.

Then, could it be that the famous "mummy's curse" associated with the discovery of King Tut's remains in the early 1900's also extended to rock 'n' roll? After McFadden and Dor's *The Mummy* reached No. 39 in 1959, lots of monster records continued to be recorded, but they all died before reaching the *Billboard* charts. By the way, "Dor" was a pseudonym for Rod McKuen whose 1960's albums and books were instrumental in causing a lot of bodies to go "bump in the night." It wasn't until 1962 and the first release of *Monster Mash* that ghastly goodies began to rattle around the *Billboard* charts. And for the most part, they continued to be cuddly creatures and funloving spirits immortalized in songs back in the 1950's. One year later, in 1963, the Ran-Dells were out of this world at No. 16 with another dance number, *The Martian Hop*. In 1964, Pickett and the Rolling Bones, attempted to recreate his first monster hit by replacing it with a new dance, *The Monster Swim*. But it died at No. 134. "Jumpin" Gene Simmons hit the poltergeist jackpot that same year with *Haunted House*, a song originally brought to life by Johnny Fuller in 1959. But record buyers were apparently scared away from two answer records, Bill "Butterbean" Flippo's *Movin Outa This Haunted House* (Lou-Jay 105/1964) and Simmons' own *That Thang In My Haunted House* (Royal American 59-B) were exorcised from the charts. Simmons even borrowed lyrics from *Haunted House*, "Keep That Meat In The Pan" for a 1965 single with a singular "adults-only" theme about things besides ghosts that are often covered by sheets.

Meanwhile, in 1965, Dickie Lee (of "Patches" fame) found his sweater on a tombstone after a date with *Laurie (Strange Things Happen)*. And Sam The Sham & The Pharaohs used black magic to reach the charts twice in a row with *Ju Ju Hand* (#26) and *Ring Dang Doo* (#33).

About this same time, two hit supernatural sounds featured group with lead singers who would later go on to super success. The first of these was Them, an act

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Radio Dave's COMPLETE HALLOWEEN HIT DISCOGRAPHY

Artist	Title	Lable	Chart/Year
Archie BleyerRockin'	GhostCadence	1293	#61/1956
Buchanan & Goodman	The Flying Saucer (Part 1 & 2)	Luniverse 101	#3/1956
Buchanan & Goodman	Flying Saucer, The 2nd	Luniverse 105	#18/1957
Buchanan & Ancell	The Creature (From a Sci-Fi movie)	Flying Saucer 501	#85/1957
John Zacherle	Dinner with Drac, Pt 1	Cameo 130	#6/1958
David Seville	Witch Doctor	Liberty 55132	#1/1958
Sheb Wooley	Purple People Eater	MGM 12651	#1/1958
Joe South	Purple People Eater Meets Witch Dr. .	NRC 5000	#47/1958
Dickie Doo & The Don'ts	Flip Top Box	Swan 4006	#46/1958
Five Blobs	The Blob	Columbia 41250	#33/1958
McFadden & Dor	The Mummy	Brunswick 55140	#39/1959
Jesse Lee Turner	Little Space Girl	Carlton 496	#20/1959
Bobby "Boris" Pickett & The Crypt Kickers	Monster Mash	Garpax 44167	#1/1962
Ran-Dells	Martian Hop	Chairman 4403	#16/1963
Bobby "Boris" Pickett & Rolling Bones	Monster Swim	RCA 8459	#135/1964
Jumpin' Gene Simmons	Haunted House	Hi 2076	#11/1964
Dickie Lee	Laurie(Strange Things Happen)	TCF Hall 102	#14/1965
Sam the Sham & the Pharoahs	Ju Ju Hand	MGM 13364	#26/1965
Sam the Sham & the Pharoahs	Ring Dang Doo	MGM 13397	#33/1965
Them	Mystic Eyes	Parrott 9796	#33/1965
Dr. West's Medicine Show & Junk Band	The Eggplant That Ate Chicago	GoGo 100	#52/1966
Woolies	Who Do You Love	Dunhill 4052	#95/1967
Mike Sharpe	Spooky	Libery 55922	#57/1967
Classic IV	Spooky	Imperial 66259	#3/1967
Credence Clearwater Revival	I Put a Spell on You	Fantasy 617	#58/1968
Crazy World of Arthur Brown	Fire	Atlantic 2556	#2/1968
Crazy World of Arthur Brown	Nightmare	Track 2582	#107/1968
Crazy World of Arthur Brown	I Put a Spell On You	Track 2582	#111/1968
Santana	Black Magic Woman	Columbia 45270	#4/1970
Rattles	The Witch	Probe 480	#79/1970
Redbone	Witch Queeen of New Orleans	Epic 10749	#21/1971
Edgar Winter Group	Frankenstein	Epic 10967	#1/1973
Eagles	Witchy Woman	Asylum 11008	#9/1972
Jim Stafford	Swamp Witch	MGM 14496	#39/1973
Dickie Goodman	Purple People Eater	Rainy Wednesday 204	#119/1973
Five Man Electrical Band	Werewolf	Polydor 14221	#64/1974
Bro Smith	Big Foot	Big Tree 16061	#57/1976
Cliff Richard	Devil Woman	Rocket 40574	#6/1976
Bobby Pickett & Peter Ferrara	King Kong(Your Song)	Polydor 14361	#107/1976
Dickie Goodman	Kong	Shock 6	#48/1977
Warren Zeon	Werewolves of London	Asylum 45472	#21/1978
Atlanta Rhythm Section	Spooky	Polydor 2001	#17/1979
Charlie Daniels Band	Legend of Wooley Swamp	Epic 50921	#31/1980
Michael Jackson(w/Vincent Price)	Thriller	Epic 04264	#4/1984
Ray Parker Jr.	Ghostbusters	Arista 9212	#1/1984
J. Geils Band	Fright Night	Private I 05462	#91/1985
John Fogerty	Eye of the Zombie	Warner 288657	#81/1986
DJ Jazzy Jeff & The Fresh Prince	A Nightmare on My Street	Jive 1124	#15/1988

Courtesy of Joel Whitburn of Record Research

from Belfast, Northern Ireland, with Van Morrison as lead singer. Two charted tunes after their original version of the infamous *Gloria* (#71, spring 1965), their recording of *Mystic Eyes* reached No. 33 on Halloween of 1965. This was truly a possessed platter as Morrison simply repeated the words "mystic eyes" over a devil of an instrument. One year later, in 1966, Dr. West's Medicine Show & Junk Band, sighted *The Eggplant That Ate Chicago*. Dr. West was really Norman Greenbaum, whose Christian rock classic, *Spirit in the Sky*, (#3/1970) contains the awesome guitar riff used in far too many communications companies' commercials. Greenbaum, reportedly, is still to be found around creatures who are eating, according to a recent radio broadcast, as he is a waiter in a Chicago restaurant.

Meanwhile, during the mid-60's, two acts uncovered the coffins of some 50's songs that died before they ever reached the charts. The Woolies re-awakened Bo Diddley's *Who Do You Love*, ("a cobra skin necktie… chimney made out of human skulls…a graveyard, too…I'm the kind of man for a girl like you."), and took it to No. 95 in 1967. (This was one of several Bo Diddley ditties with a similar theme from the '50s, e.g. *Bo Meets The Monster*, that stiffed.) Shortly thereafter, in early 1968, Credence Clearwater Revival revived Screamin' Jay Hawkins' 1956 non-hit classic, *I Put A Spell On You*, giving it life at No. 58 on the charts.

As the 1960's moved into the 1970's, "Halloween" hits began to take on a much more sinister and serious tone. The Crazy World Of Arthur Brown threatened death and destruction at the hands of the "God of Hellfire" in *Fire*, reaching No. 2 in 1968. Later that same year, this act tried its black magic touch on a two-sided terror, *Nightmare* (#107), and yet another remake of *I Put A Spell On You* (#111). (Arthur Brown's back up band featured a spirited drummer, Carl Palmer, later of Emerson, Lake, and Palmer fame.)

Witches were particularly prominent in the early 1970's and again a decade later. *Billboard* had a cauldron full including the Rattles, *The Witch* (#79/1970), Redbone, *Witch Queen Of New Orleans* (#21/1971), the Eagles, *Witchy Woman* (#9/1972), Jim Stafford, *Swamp Witch* (#39/1973) and the Charlie Daniels Band, *Legend Of Wooley Swamp* (#31/1980)…plus *Black Magic Woman* (#4/1971) by Santana and *Devil Woman* (#9/1972) by Cliff Richard. *Franken-*

stein also made his way to No. 1 on the charts, reincarnated in 1973 as an instrumental by the Edgar Winter Group. Two performers later disembodied themselves from the act, Rich Derringer (formerly of McCoys fame) and Dan Hartman.

Then there's the theme from one of the scariest movies of all time. It not only conjured up on a top ten hit, but it also launched a great record label and a world-wide chain of record stores. Mike Oldfield's *Tubular Bells* was the theme from the 1974 horror classic film, *The Exorcist*. Reaching No. 7 on the charts, the album version of the song fills both sides of an LP and is over 49 minutes long; it could be the longest rock 'n' roll hit of all time! This possessed platter was also the hit that launched Virgin Records and its later world-wide record store and airline enterprises.

The 1970's record buyers were also bitten by werewolves. Full moons brought out the *Werewolf* (#64/1974) for the Five Man Electric Band, the *Werewolves of London* (#21/1978) for Warren Zevon. Another creature to watch out for was Bro Smith's *Bigfoot*, which left tracks at No. 57 on the charts in 1976 and then mysteriously disappeared. Although the rock group, the Zombies, had lots of hits, only one song about a zombie ever made the charts, John Fogerty's *Eye Of The Zombie* (#81/1986). The late 1970's and 1980's featured several monster hits that were inspired by Hollywood movies. After the 1976 re-make of the 1930's classic, *King Kong*, Bobby (without "Boris") Pickett teamed up with Peter Ferrara for *King Kong (Your Song)* but was unable to ape his earlier successes with *Monster Mash*, climbing only as high as No. 107. The state of Dickie Goodman's recording *Empire Building* did much better, however, as his *Kong* went bananas at No. 48 a year later in 1977. (This was a substantial improvement over his frightening bad 1973 remake of an outer space ode to the *Flying Purple People Eater*, which mercifully overate its *Billboard* chart welcome at No. 119 in 1973.) Maybe the greatest "Halloween-type" hit from the movies of all time was *Ghostbusters*, Ray Parker Jr.'s number one hit from 1984. But perhaps the effort was too much as he has been busted from reaching the top ten ever since. J.Geils Band also made the charts with a Halloween movie theme, *Fright Night*, reaching No. 91 with the title song of a 1985 film. Their career has been a horror ever since, this was their last chart hit. One Halloween movie inspired both a hit record and a law suit. DJ Jeff and The Fresh Prince borrowed the theme of the *Nightmare On Elm Street* movies and the murderous "Freddy" for their *Nightmare On My Street*. It reached No. 15 on the charts in 1988, but it resulted in a nightmare when the movie makers sued for copyright and trademark infringement.

Our salute to ghastly goodies would not be complete without — and it appropriately ends with the second most played on the radio record every Halloween — Michael Jackson's *Thriller* (featuring an eerie recitation by horror film superstar, Vincent Price). Interestingly, although it was the title song of the biggest selling LP of all time, the single went only as high as No. 4 in 1984. The song's epitaph will also show that the rock video based on it may have set the standard by which all rock videos, before or since, could die for.

Now, bolt the doors, leave a light burning, wear some garlic around your neck, and don't listen alone as you spend this year's Halloween with the macabre music listed.

David A. Milberg a.k.a. Radio Dave, a DJ and radio/tv executive for 25 years and owner of possibly the world's largest Christmas record collection, produced the nationally syndicated oldies show "Rare & Scratchy Rock N' Roll" and is a co-author/chapter editor of the mammoth All Music Guide (Miller-Freeman Inc.). He is now an attorney and marketing director at the national law firm of Keck, Mahin, and Cate.

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DJ combines work with beliefs

By Mike Erb

Columbus, Ohio is not quite the middle of "The Bible Belt," but it does have a significant Christian population, including Rick Severance of Christian Choice Entertainment. Serving this segment of the market, in his area, are at least three other DJ companies that promote themselves as Christian DJs. There are also quite a few Christian concerts, featuring national and local artists, that take place in the Columbus area and according to Severance, these concerts are generally well attended. It is a combination of these factors plus a few more that resulted in the creation of Christian Choice DJ service in September 1993. "I'd been into Christian Music since the mid 1980's. I played drums for some local Christian bands and I always had the love for Christian music, but the market for Christian musicians was a little flat. I didn't want to lose my involvement, and decided to start my own business," Severance says.

Starting small

Severance's potential service area is huge, including the entire central Ohio region. This area includes the cities of Cincinnati, Cleveland, Springfield and Cambridge. While he is quick to admit his business is still quite small, he has his sights set on future growth and expansion into some very progressive services. "What I'm trying to do is fill the performance gap between the large national acts and the local DJs. I present a professional light show and integrate large screen video projection into my DJ shows," Severance says.

Rick Severance of Christian Choice Entertainment

Hi-tech background

Although Severance did not have any previous DJ experience, he did have a great deal of experience electronics and has worked as an engineer in the master control room at a local television station. He also managed a movie theater. These seemingly diverse elements, in addition to his love of Christian music, gave him the tools to build a very unique business. He is not just a DJ. Rather, he utilizes the sophisticated tools of the computer age to ultimately offer a computerized, multi-media presentation integrating, music, voice, video and graphics.

While it would have been very easy for him to use his old band equipment, he decided to go with top notch equipment in order to give the best possible presentation. His equipment includes QSC amplifiers, Community Loudspeakers, and dual Kenwood CD players with a RS232 port which allows computer interfacing. Although the CD players are designed for home use, they have features such as the ability to program seven CDs that fit perfectly into what he wants to do. "The one thing I really tried to gear myself for was for some of the events that went for longer periods of time. Events like all-night 'rock-a-thons' and fund-raisers for instance," Severance says, "having the capability to stack my CDs lets me focus on other things during the event." To supply the large screen video, a Sharp LCD video projection unit is used, giving up to a 15-foot diagonal image. Severance explains that video projection gives added dimension to his shows. "Recently I did a wedding," Severance recalls, "the couple had produced a short video of themselves and put it to music. I was able to play it at their reception using the video projection equipment. During the reception, I had a camera aimed at the head table. People at the back of the room were able to see what was going on via the video projection display."

Video projection also allows him to integrate services such as movie projection into his gigs. For instance, an organization might desire to have a seminar video projected to a large screen, or an all-night dance might have a music video or movie mixed into the night's event.

No large scale show would be complete without an illuminating lighting display and Severance uses American DJ™ products to provide his show. Effects include fog, bubbles, multi-color gobos and access to much more if needed. Two truss systems are utilized depending on the size of the job; and he has three light trees that can be used.

Most of the jobs that Severance gets are dances, functions and

Dance

Audio Adrenaline	*Big House*
Kim Boyce	*Let's Stay Together*
Code of Ethics	*True Love*
DC Talk	*Jesus Is Just Alright*
Al Denson	*Living In The Light Of Your Love*
Michael English	*Start A Party*
J.C. Crew	*No Guts No Glory*
Petra	*Good News*
Pam Thum	*If Ever There Was Love*
Two Hearts	*Hold On Me*

Ballads

Angelo & Veronica	*Now That I've Found You*
Kim Boyce	*Everything*
Al Denson	*I Know A Love*
Michael English	*Do You Believe In love*
4 Him	*The Basics Of Life*
Kenny Marks	*Friends*
Twila Paris	*All My Heart*
Sandi Patti	*Another Time, Another Place*
Point of Grace	*I Have No Doubt*
Michael W. Smith	*I Will be Here For You*

fund-raisers for Christian schools and church organizations. A scant 10 percent of his business comes from weddings.

Unlike DJs that only offer Christian music as an option, Severance is 100 percent Christian music. The only exception is wedding receptions. He admits that he will allow a maximum of 10 percent secular music as long as it is pre-approved. Otherwise, his library is comprised of only Christian artists. Contrary to what some people might think, there is no shortage of Christian music. In fact, you'll find Rap, Reggae, Heavy Metal...any kind of music imaginable. "I could play continuous Christian music for two weeks without repeating anything. There is a tremendous variety of music available. It's just like any other music style...you don't become aware of what's available until you get into it. Contemporary Christian music got it's start in the early 1980's. Some of the early bands have come and gone, but the music can still be played and there is a lot of new music coming out every day," Severance says.

Marketing his business is a little tough right now because he still has a full-time job. But he advertises in several Christian magazines, a Christian "yellow pages" that lists all the Christian businesses in Columbus, telemarketing, and flyers.

Future plans for Severance include the addition of multiple large screen video projectors which will enable him to simultaneously project videos, movies, and home productions. "I'm getting geared up to do multi-media presentations taking brochures, pictures and anything in print or on film and combining it into a presentation," Severance says. "All these elements would then be input into a computer and I'd then be able to output the video directly from the computer to the large screen video system. Any organization that wanted a business presentation package put together would be able to utilize this service." Severance also has an interactive game system being developed for his large screen video system. This system will allow up to 20 people to interact in real time with the game. "I'm trying to turn the DJ business into a full-fledged entertainment business. I want to be able to offer live talent as well as DJ services, in conjunction with my video and light shows," Severance says, with obvious optimism.

Q: What Christian heavy-metal band from Orange County, Calif., reached number 23 on the national charts in 1987 with "Honestly"?
A: Stryper.

Severance talks easily about his commitment to Christianity. His religion is important to him and his desire to get more involved with Christian people and organizations is what provided the motivation to start his Christian DJ service. Along with his faith in God, Severance has faith in the future of his business.

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In Search of... The Best Sound & Lighting Systems on Earth

by Reneé Lassial

Kevin Pitts, president of Andromeda Entertainment

In order to stay ahead in this highly competitive business, entertainment companies have to constantly stay on top of the latest technology, music and trends, not to mention marketing. It can definitely be said that Andromeda II DJ Entertainment, established in 1975, has kept up with the times. "Our trademark has become our high tech lighting, video and sound systems," remarks Kevin Pitts, president of Andromeda.

In fact, their company's business card, which features one of their light shows, won Mobile Beat's "Best Color Business Card" award last year (Issue 15).

Pitts has been in the entertainment business over 17 years as a DJ/MC, VJ, musician, and photographer. He is also a former radio personality and station manager.

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1 Derby
1 Probeam special-effect projector
2 Opticolor multicolor lighting fixtures
2 Four-head helicopter rotating lights
2 180-degree scanning lights
2 Dual 48-inch black lights
2 Super strobe lights
2 ET flatbeam lights
2 Mirror balls
2 Pinspots
1 Jem remote fog machine
1 Siren
2 Ten-foot lighting stand & truss system
2 Crankup lighting stands
1 Neon sign with controller

Video:

1 Sharp VX100 video projector
1 Quaser LCD video projector
1 Kloss Novabeam video projector
2 ten-foot Draper video screens
1 50-inch video screen
2 25-inch A/V monitors
1 Panasonic AVE-5 video A/V mixer
1 Videotronics Titler
1 Panasonic 10-inch color video monitor
1 12-inch black and white video monitor
1 NEC VHS Hi-Fi VCR
1 Magnavox VHS Hi-Fi VCR
1 Sony 8mm digital audio VCR
1 Pioneer CLD-720 Karaoke laserdisc player
1 Pioneer CLD-1070 laserdisc player
1 Ricoh 8mm video camcorder
1 Yashica 8mm video camcorder
1 Remote pan/tilt head
1 Video light
1 Solidex VHS rewinder
1 8-mm rewinder
1 Ten-space video rack
1 Casio 3-inch video monitor

Audio:

2 Double 15-inch sub-woofers cabinets
2 Custom 18-inch sub-woofers cabinets
4 15-inch, 2-way, full-range cabinets
2 Custom mid horns with 2-inch drivers
2 Cerwin-Vega 15-inch, 3-way, full-range cabinets
2 Hot Spot monitors

Electronics:

1 Denon 200F dual compact disc player
2 Technics SL-1200MK2 turntables
1 Rane MP 24 audio mixer
1 DOD R430 graphic EQ
1 DBX 120X subharmonic synthesizer/crossover
1 Denon Tech beat meter
1 TEAC X-3 reel-to-reel tape
1 Nady 101 wireless mic
1 Pioneer DM-V210 mic
1 Furman PL-8 Plus power conditioner
2 Ultimate speaker stands
...and much more!

Andromeda, located in Roosevelt, N.Y., performs all types of parties and events such as: weddings, corporate functions, fashion shows, etc.; they also subcontract to other DJ companies. Each event is different, of course, and Andromeda is prepared to accommodate any situation with various packages. One special offer is the "Beach Party" package. This package promises to "Transform your party into a tropical oasis." Included are summer beach scenes projected on video screen, live-action videotaping, bathingsuit contests, various props, and music videos–sand and ocean not included.

Lighting is important in any show and Andromeda has made sure to keep this up-to-date with major effects, intelligent lighting fixtures, and a touch panel lighting control system. The Company also boasts a professional sound system, Karaoke, and 10-foot video screens. A laptop computer is used at parties to track all CDs, Karaoke discs, videotapes, cassettes and records. "A search for a special song is as easy as a press of a button," according to Pitts. Henry Collins' "Future Jock" parts 1 and 2 (Issues 18 and 19) look more and more realistic everyday!

Pitts knows he has found a niche in the market–large, up-scale events. "The party might be for about 900 people, you have two hours for setup, no 220-volt power but, they want it to look like the latest nightclub." Pitts says, "That's when my phone starts ringing."

In our last "In Search Of..." feature spotlighting Wayne Dickson's State of the Art music systems, we neglected to mention that Wayne's entire system runs off a single AC outlet. Also, anyone wishing to contact Wayne to "talk tech," should write Wayne Dickson, 1 Tobi Circle, Plymouth, Mass. 02360-1949.

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The art of up-selling

by Rob Alberti

Terrific!...You're booked every Friday, Saturday and even a few nights during the week. So what else can you do to squeeze more money out of your business without expanding or working more? You could raise your rates. But in these tough economic times, you might lose business. So why not "up-sell" your services?

What is up-selling?

Up-selling is getting a prospective client to buy something they didn't intend on or a more expensive version of what they wanted. For example, you're in a bar and you ask for a "Screwdriver" and they respond "Absolut?" If you say "Yes," you just bought a more expensive drink. Retail stores are notorious for it. A salesperson has used up-selling successfully if you go into a shoe store for a pair of dress shoes and leave, not only with the shoes, but with three pairs of socks, shoe polish and new shoe laces for your sneakers. You can do the same thing with your DJ business by up-selling your services and possibly generating 10 to 50 percent more on your events.

What can you sell?

Some of the most common DJ up-sells are offering an upgraded system with larger speakers or subwoofers to a gig, or adding a fee for your light show. Or, how many times have you really poured it on during the last hour to get the overtime "gravy"?

What else you can do

There are numerous creative ways to increase your gross sales without significant capital expenses or work involved. Here are just a few ideas:

1. **Karaoke**: Not just the full set-up with three TV monitors etc., but small scale Karaoke with a single CD+G player and a 13-inch color TV. It's inexpensive to get into, but will allow you to mix DJing with Karaoke and tack $100 or more onto your fee.

2. **Party favors**: These can be found advertised throughout *Mobile Beat*; blow up guitars, Hawaiian leis, party hats. Add a standard package of give-aways and again you could bring in an extra $100 per event. This also gives the party a very lively atmosphere that is great for birthday parties and Bar Mitzvahs.

3. **Games**: This could be in conjunction with the party favors or completely separate. You could run trivia contests, Elvis impersonation contests, game show antics, or whatever. Include a few simple prizes and you could have a new angle to stuffy corporate parties.

4. **Video**: Bring your video camera and run some footage of the party. Sell this service as an addition to parties and weddings.

The Doctor Is In

In the perfect DJ world you live in a place where there are no other DJs and no bands. You get all the work and everyone knows you're the "Main Man" (or woman) when it comes to a party host. For Brian Fisher's business, The Doctor's Dance Company, this is reality in Bowman, North Dakota. Of course, the population of Bowman is only 1,700 in a county of 4,000 so it's not hard to get a good reputation (or a bad one) with this per capita ratio. Fisher, who manages the country music station KPOK-AM during the day, does about 60 bookings a year with the nearest competitor about 80 miles away.

Since North Dakota is so large and sparsely populated, Fisher says the DJs have an informal networking system to know which DJ is in a location best to service some of the towns that make Bowman look like a metropolis. His rate for four hours with lights is $300 on average, and the musical taste of his clientele is primarily country.

After eight years in the business without an ad or a business card, Fisher says he has just enough work to keep him in operation until he pulls out the plug for the last time.

Bright outlook in Sunshine State

Lawrence of Florida-Music & Entertainment, headquartered in Coral Springs, has opened an office in Gainesville, Fla. They have been entertaining southeast coast Floridians since 1979 and with the new central location, hope to double their business.

Mike Sipe, general manager, says Gainesville was selected because of its central location — in between Orlando, Tallahassee, Jacksonville and Daytona Beach - making it possible to provide DJs and musicians throughout mid and northern Florida. The Coral Springs office will continue to serve the west coast, from Tampa to Fort Myers.

5. **Disposable camera:** Place one on every table and the next thing you know, everyone is having a good time taking pictures. You can buy them bulk and make a considerable profit re-selling them to the client.

6. **Polaroid camera:** Take pictures and give them to the people at the party. If you negotiate a fee for a set amount of pictures, the guests will enjoy not only bringing home memories of the good times had, but a picture of it as well.

7. **Plaques:** Again, these are advertised in *Mobile Beat*. From $13 to $30 you can have a personalized plaque made up for your wedding couple's first dance. You would pass that fee on, plus your profit margin, to the price of your event. Call 703-825-6401 (First Dance CD) or 512-853-6662 (Metro Music) for more information on these plaques.

8. **Dance lessons:** This works especially well with Country music. Offer to teach a two-step or other dances to your audience. Bring in someone to help you teach Country line dancing or other dances such as the Electric Slide, ballroom dancing or whatever. Of course, you would add a fee for this service.

9. **Offer a package deal:** Instead of working to get just one event booked, offer a deal on booking two events at the same time. For example, offer to do both "Jack" and "Jill's" engagement party *and* wedding reception at discount prices.

I know of a local DJ who does wedding receptions for $200. His package only includes three hours of dance music. No tux. No introductions. No ceremonial events. Talk about a slim line package! Then, he starts tacking on dollars when they want him to play cocktail music, or do introductions. His price ends up back in line with everyone else in the area. He does many $200 weddings as well, and he's working every weekend. This may sound a bit like you're manipulating your clients but, with a little tact, these ideas could help you generate considerably more income. Just be careful not to become too money hungry and discourage clients.

Remember that retail store analogy; three pairs of socks is manageable, but if you expect them to go home with shoes, socks, a T-shirt and four pairs of boxer shorts...forget it.

Veteran DJ Rob Alberti operates After Hours Disc Jockey Service and After Hours DJ Supply in Westfield, Mass. He can be reached at 800-782-3033.

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Phoney Baloney

Yellow Page ads remain a necessary evil

by Blaine S. Greenfield

You've heard the old line about the three things we all have to do: Breathe, die and pay taxes. As a DJ, you can add a fourth thing: Advertise in the Yellow Pages. What if you didn't have to advertise in the Yellow Pages? That would definitely save you some cash but, unless you're very well established and booked through 1996 strictly with referrals, it could have an adverse effect on your bookings. If you're new to the DJ biz, and are advertising in the yellow pages for the first time, here are some simple suggestions to help you put together an effective ad at the lowest cost.

Make your ad stand out

Go to your local library and pick up any **out-of-state** phone book. Find the listing for Disc Jockeys and copy the ads in that category. Take them home and cut them apart. Put them in separate envelopes according to size. Take the envelopes and "test" them by having ten different friends or acquaintances give you their impression of:

• Which ad really caught their eye?

• Which ad had the least impact?

Then show each person a mock up of the Yellow Page ad you plan to run. Ask them what they like don't like about your ad. Do they have any suggestions for improvement? Now you have some useful information to use to improve your advertising.

When you study other DJ company's ads consider:

• Do they all look alike? You will probably find this to be the case. So, what can you do to make your ad more memorable?

• How many ads use illustrations? Are they effective or ineffective?

• What about use of reverse type? (Black background with yellow type.) If you use this, use it sparingly — it's hard to read.

• How many use all capital letters? Again, if you use this technique, use it sparingly. Capital letters, for the most part, make reading difficult.

• Is color used at all? Does it add anything?

• Are years in business mentioned? This can be meaningful if you have been in business for ten or more years. But, keep in mind that your "Twenty years in business" may alienate the younger clients.

• Does the size of advertisement make a difference? A large ad doesn't guarantee a bigger response. Better to spend a little money on having a professionally designed ad, then waste money on ad space that doesn't work.

• How often is the name of the company displayed on the very first line? Too often, in my opinion. It says little.

• Do they use "cutesy" phone numbers? (i.e. CALL 1-800-42-PARTY.) Most people prefer having the number equivalents given, as if it is very difficult to dial PARTY. If you go this route, make sure you put down the numbers 72789 in small print under the word PARTY. Also, you may wish to reconsider your use of the toll-free number, unless you're in one of those areas of the country where the other side of town is a different area code. If you're getting a lot of calls on it, keep it. But, if it is costing you more than you bring in, drop it. (Many clients prefer dealing with a local DJ with a local number. However, the important thing is to research this for yourself based on what your callers tell you.)

• Are there any headlines or subheads that catch your attention? I'm looking at one book, from Pennsylvania, and I see the following:

"We Play What You Want To Hear," "When The Music Counts," "We Make Parties, Not Excuses," "The Party Experts," and "We Are The Entertainment People." My problem with all these is they are virtually interchangeable, they could be used for any company. In my opinion, unique is better.

Blaine's Bullet

The search continues for the "Greatest DJ Marketing Ideas." Let me know what you're doing in terms of promoting your business. If your idea is used in an upcoming column, you'll get a free *Mobile Beat* T-Shirt. Send your ideas to: Blaine Greenfield, 283 Bolton Road, East Windsor, N.J. 08520.

Redesigning your ad

Questions can arouse somebody's attention. For example, I once saw the following: "Hemorrhoids?" It's very effective because it catches your attention. (Equally effective is the subhead underneath... "Doctors say that seven out of ten Americans suffer from this disease unnecessarily." I've always wondered: Does this mean the other three want their hemorrhoids?)

Another ad that caught my attention was in the classified section of my local newspaper. It had the following question in boldface: **NEED HELP?** This stood out from all the rest. Could a disc jockey use

a similar technique? Absolutely. What about, "Need a DJ who can really get your party hoping?" or "What makes us the wedding specialist?" You can proceed to answer your question in the body of your ad.

A variation on the preceding technique I've seen work very effectively is to use limited reverse type for the headline of the ad and put this reverse type in a sidebar box to the left of the body copy. For example: "Four reasons why you'll be happy you chose Soundblasters." Then list them to the right.

One last technique to consider: Use a testimonial. It works in direct mail. It could also work in the Yellow Pages. Something along these lines, "You promised that it would be the best party we ever had, and you delivered, and then some!" Put the client's name in small print and include some of the reasons why your firm should be chosen by others. However, be sure you have the clients' permission in writing to use them as a third-party endorsement!

Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, N.J .08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.

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Carrying For The Professional

Vinyl is not dead... don't you kill it!

by George Mohr

Without regard to the growing popularity of the CD, vinyl remains many DJ's format of choice and as long as there's a vinyl disc left on Earth, we'll need a turntable, with a pro cartridge and stylus, to play it! You have just purchased a pair of 1200's. Now the sales rep shows you a wall of cartridges and styli (needles). You see a myriad of model numbers and letters that do not make one bit of sense to you. What do you do?

Types of cartridges

There are basically two types of cartridges for DJ use based on the shape of the stylus. The first is a **conical** stylus. It is round. This type is what most mobile DJs use, because of its excellent tracking ability. It can withstand the vigors of backcueing and scratching. The other type of stylus is **elliptical**. It is oval in shape and mainly used in home stereos and broadcast studios. This needle gets more sound information out of the record grooves giving you a better frequency response, overall better stereo imaging, and low distortion. Tracking, however, is not as good as with a conical stylus. Very few needles of this type are used by mobile or club DJs.

The notable exception is the Stanton 680EL, probably the DJ industry standard, but with an elliptical stylus. Why? Well, most DJs have a tendency to overadjust the counterweight on their tables. This will result in a reduced high-frequency response and makes the needle hold the groove better. But, you do so at the expense of needle and record wear.

Proper stylus care

1. After you install a new cartridge, try not to lose the small protective plastic piece that covers the needle. Put it back in place after every gig.

2. Keep it clean. Pack a stylus cleaning brush with your record cleaner. I recommend cleaning the stylus after playing each record, or at least when you see a dust buildup on the needle. Always use a forward stroke in the direction the needle is angled. Never brush side to side or against the needle's angle.

3. Replace your needles regularly. This really depends on how often you use your turntables. (See chart on needle replacement.)

4. Skipping is usually the first indication the needle needs replacement.

If the sound from your turntables sounds fuzzy and distorted (provided that the needle is clean) then your needle is overdue for replacement. At this point you are damaging your precious record collection.

5. Never increase the counterweight above the manufacturer's tracking force! This is an excellent way to kiss your records good-bye and it does wonders for your cartridge's suspension. Think about that the next time you place a dime on the head shell for better tracking.

6. Cartridges do wear out. Replace them after five or six years. This also depends on how often you use them.

Vinyl is still around and, in my opinion, is the easiest source to work with. Even when it is no longer produced, it will still be good to know how to take care of your valuable records.

Identifying the correct needle for your use is not easy. The best thing to do is get help from a knowledgeable salesperson, or look at the cartridge's spec sheet. It will tell you the shape of the stylus as well as the recommended tracking force. I will also give you some pointers.

Stanton usually uses the AL suffix for their conical styli, in the model number E.g. 890 AL, 500AL, and uses the EL suffix for their elliptical styli, E.g. 680EL. The new Trackmaster cartridges are also labeled in this fashion. Ortofon Night Club is a conical stylus and the Ortofon OM series is usually elliptical. Most Shure and Pickering cartridges are elliptical.

I personally recommend any of the Concord style cartridges such as the Ortofon Night Club or Stanton Trackmasters (see review in MB #21). These cartridges offer the best signal connection and there is no fussing with getting the wiring straight on the head shell. They just plug right into any S-shaped tone arm.

Next time I will discuss how to properly set up the tone arm on your turntable. If you have any questions or queries, send them to me at Abracadabra Lights and Sounds, 1153 Deer Park Ave. North Babylon, N.Y. 11703; 516-667-2300.

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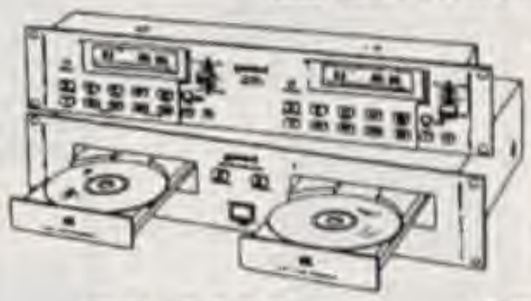

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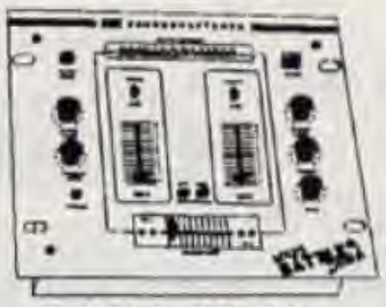

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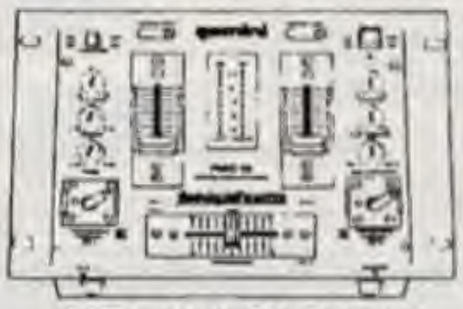

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One Stop Shopping For The Professional DJ!

On-line with the computerized DJ

By Ted Gurley

There is a whole new world out there for the DJ with a computer and a modem. It may not be the "Information Superhighway" yet but, the on-line world is ripe for the picking if you know where to look. This month we'll look at some of the things you can find on-line to help your business.

The basics

First you need a modem, the device that will allow your computer to communicate through the phone lines with other computers. The best advice I can offer is to get a fax/modem with a speed of at least 14.4 BPS (bits per second) and an inexpensive telecommunications program like *Procomm Plus* for either DOS or Windows. This will set you back about $200.

If you're interested in using your computer and your modem to send and receive faxes you'll need fax software as well like *Winfax Pro, Bit Fax* or *MaxFax*. The fax capability is useful for working with companies who are booking holiday parties. You can instantly fax your reference list and contract without having to first print a copy, or, worse yet, waiting for the mail.

The Internet

The Internet is the world's largest computer network. It was founded over 20 years ago as a U.S. military research network and was expanded to academic institutions. Unlike the commercial services listed below, it is not centrally owned and operated, it is a link of several hundred thousand computers and networks around the world and is basically owned by the American people. There are an estimated 20 million users on the network. Each user can be reached by a standard address that looks like this: tgurley@delphi.com (my address) or mobilebeat@AOL.com (Mobile Beat's). The first part is a name identifier and the second part, after the @, is the computer or network where mail is delivered.

Since the network wasn't really set up for the general consumer it can be very difficult to use. Some of the commercial services are providing a link to the Internet and I would encourage you to select a commercial service that provides some sort of access. The basic service is E-mail which is just like regular mail but it bypasses the post office. There are newsgroups you can subscribe to on subjects ranging from professional sound systems to techno dance music. The most valuable resources are the hundreds of databases you can browse to get information on all types of topics. For example, the *All Music Guide* database is located at Ferris University, it can be searched to locate specific records by specific artist and read reviews or song lists off the album or CD.

Where to start: The commercial services

The commercial services are the best place for the beginning user to start. Each one has a wealth of information for the Mobile DJ. All four of these services provide news and information groups you can get involved in. The cost starts as low as $5.95 per month however, be sure you understand the per-hour charge. Below, you'll see some of the things I've found on the services and I'm sure you'll find more:

CompuServ 1-800-848-8199

CompuServ has been around since the early eighties. It divides interest into "forum" areas where you share information with others with similar interests. Here are a few of the forums I've taken a look at:

The Entrepreneur's Forum is an area for small business owners to share information about marketing, management, finance, and all aspects of running a small business.

Music Hall Forum is an area that includes discussions on all types of music from dance to country.

The All Music Guide can be accessed from CompuServ.

CompuServ allows Internet mail.

America On-Line (AOL) 1-800-827-6364

AOL is probably taking the most dramatic step to allow its users full access to the Internet. It has recently set up the Internet Center and promises to have full access within the next year. The service has undergone some growing pains with hundreds of new users signing on daily. The service is designed to be very pleasing to the eye. It has a snazzy software interface that is available in Windows, DOS, or Mac formats you can get it free of charge by calling the toll-free number.

In addition to Internet mail, the service claims to have more than 40,000 free software and

Five things to do with your new modem

Now that you have your modem and communications package up and running, what can you find on-line? Here are five things to try:

1. Get a monthly list of new releases E-mailed to you.
Send an Internet note to:
new-releases-request@cs.uwp.edu.
Include in message: subscribe.
You'll receive a list and release dates of new CDs.

2. Order Remixes.
Send Internet E-mail to
remixwhs@aol.com.
Your request will reach Shawn Miller at the Remix Warehouse.

3. Send Bob Lindquist, editor-in-chief of *Mobile Beat*, some feedback about the magazine.
Send E-mail to:
Mobilebeat@AOL.com.

4. Download-free Software
Call JoJo Pineau's data line at
505-884-0754.
Get a demo of Mobile DJ Software.

5. Let me know what you find on-line.
Send E-mail to tgurley@delphi.com.

shareware programs on-line for the taking. It also offers the Microsoft small business forum and a music forum.

Prodigy 1-800-776-3449

Prodigy is even more entertainment oriented than AOL. The screens are full of animation and graphics. It was launched as the service for the whole family. The service offers very limited internet access. However, it does have a wide selection of news, music charts, games and entertainment. When I took a look at Prodigy several months ago I discovered a DJ area, where several mobile DJs were sharing ideas.

Delphi 1-800-695-4005

Delphi offers full internet access but not much else. It was recently purchased by Newscorp (the owners of FOX). The service is working on developing a graphical interface that should be available in the next year. However, the system is currently the easiest and cheapest way to get full Internet access, 20 hours a month, for $20.

The information revolution is here. Via the computer with a modem, the DJ can view *Billboard* charts, read reviews, look at business trends, and share information with other DJs. We can all be part of that revolution. Let us know what you find on-line and we'll share the list in *Mobile Beat*.

Ted Gurley is co-owner of Sound Associates Mobile DJ company in Dallas, Texas and can be reached at tgurley@delphi.com.

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Karaoke NOTES

Two versions of every song

Pocket Songs introduces CD+G software versatile enough to satisfy both the home consumer and mobile/club KJ. The company's new Screen Tracks CD+G software features eight songs per disc, each recorded twice — once in a multi-plexed version with removable vocal guides, and again in a full stereo backing track without vocals.

The versatile Screen Tracks line allows Pocket Songs dealers to *respond to the trend toward CD+G in the home Karaoke market.* Compatible with all CD+G and CD players, Screen Tracks is positioned to reach the expanding home market by offering consumers a high quality digitally recorded and synchronized CD+G product at the affordable suggested retail price of $19.98. The company expects to have 50 titles available in the Screen Tracks library by the end of this year. For more information call Pocket Songs at 1•800•NOW•SING (669-7464), or fax 914•592•2751

CDG+

Sound Choice® now offer 24 CDG*plus*™ discs in their commercial Karaoke product line. They recently released disc #8117, "Songs Your Mother Wouldn't Let You Sing." This collection of tunes features "The Rodeo Song," "The I-95 Song," "Kiss You All Over," "My Ding-A-Ling," "I Touch Myself," "Let's Talk About Sex," "Da Butt,"— well, you get the message. Other recent releases include disc #8122, *Pop Hits* (It includes "Mr. Jones," "All Apologies," and "Found Out About You."), disc #8123, *Country Hits* (It includes "If You Came Back From Heaven," "One Night a Day," and "I Take My Chances."), and disc # 8124, (A collection of great female standards from the '30s and '40s).

Sound Choice® continues to solicit for song suggestions, if you have some, write to: PO Box 472208 Charlotte, N.C. 28247 or call 1•800•788•4487 and ask for Chubby.

White house Karaoke "cover"-up

According to an article in *Billboard*, the Clinton administration has called for the repeal of the compulsory license for musical works contained in Section 115 of the U.S. Copyright Law. This license, which has been in existence since 1909, allows anyone the right to record a "cover" version of a musical composition owned by another, once the owner has permitted a first recording and distribution of the work. As long as the person recording the cover version follows the statutory procedure and pays

Con't page 63

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Karaoke: The bucks start here

byBob Glazier

Karaoke — it seems simple enough. Somebody picks a song and they sing it. Talk about easy money! Take it from me, it's *not*. My company has been producing Karaoke shows for clubs and private parties in the Los Angeles area for over three years. One thing we all agree on is, the job is not easy. If it's not the primadonnas bugging you that the pitch is off, it's the constant barrage of bad singers, or worse, bad singers singing ballads slowly and off-key.

Take it from the top

Karaoke, which means "empty orchestra," began approximately 25 years ago in Japan. It was felt businessmen needed some type of release after a tough day at work. It started with 8-track tapes and progressed to cassettes. The drawback to these formats was the inability of seeing the words. Visual sing-along began in the United States in the mid-1930s with the advent of "Follow The Bouncing Ball" short subjects in movie theaters. Mitch Miller broke it wide open in the '50s with his "Sing-along With Mitch" TV shows. Finally, laser discs (LDs) broke into the market and Karaoke, as we know it today, was born. Most recently, the CD+G (compact disc and graphics) format was introduced and has taken over a large segment in the U.S. Karaoke market.

What's the difference?

LDs (24-28 tracks per disc) not only supply the words that "color in" on the screen but, an actual video as well. These videos could be best described as pseudo music videos. CD+Gs (15-18 tracks per disc) have the words on the screen with a plain background. Most CD+Gs also have the ability to superimpose a video signal onto the screen. This allows you to add a live video picture of the singer or even a baseball game.

Which format is better?

Of the two visual formats available (LD and CD+G), it's not which is better but, which is more appropriate for your needs. From a straight portability factor the CD+G wins hands down. Unfortunately, your clients don't really care if you strain yourself. LDs offers videos, making it a little easier for you, equipment-wise. All you have to do is play the track and hand over the mic. In our shows, we use CD+Gs with a camera. We find most people love seeing themselves on TV. At private parties we usually use a camera operator to add to the total enjoyment. At our club gigs, we use a static camera and make minor adjustments over the course of the night.

What do I need to get started?

Avid Karaoke singers have their format of preference but, a large song selection will overcome any negatives to your chosen format. Don't try to get into the Karaoke market with any less than a thousand tracks. This may seem like a lot but, your Karaoke competition has been building their library for some time now. My company offers two thousand songs at all our shows.

As for the hardware, this also depends on what you want to add to your equipment. For most of you, if planning to use your DJ equipment, all you need to add is a player. Within the LD market there are many solid players. Some manufacturers even offer combination players that play both LD and CD+G. One word of advice, buy commercial grade hardware. Don't think you can buy an inexpensive home player and expect it to put up with commercial abuse. There are single play LD players and double tray players to reduce dead air time. You can even go so far as to get a 50-100 disc auto changer (about the size of a small refrigerator) if you really want to go all out.

On the CD+G side, the available hardware consists of single play, five disc carousels, six pack magazines, and 60-100 disc auto loaders (the size of a large microwave). Most of these units have the superimpose feature mentioned earlier. Most commercial players have some type of key or pitch control. Although you may not use this feature often, it is necessary for the more experienced singers.

This is just the beginning, in future issues we will discuss hosting, special party events, club promotions, and much more. But, for now, sing one for me!

Bob Glazier, of Howling Hound Productions, can be reached at 800-4U2-HOWL.

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Karaoke News cont'd

the royalty, he or she can record and distribute the cover version without the owner's consent. Abolishing the compulsory license could have a major effect on the Karaoke industry as cover versions, with or without vocals, could be denied. To express your opinion against the abolishment of the compulsory license write, call or fax your local congress representatives.

Why some songs are not available for Karaoke

It may be hard for many karaoke singers and KJs to understand why artists, citing "artistic reasons," will not allow their songs to be used in the Karaoke market.

Writers and publishers who have decided not to participate in Karaoke include ABKCO Publishing, Disney, Jackson Browne, Gloria Estefan, Clint Black, Paul Simon and Mariah Carey. Garth Brooks has gone so far as to state that his name can't be used on reprinted material (i.e. "In The Style of Garth Brooks") done as cover versions. Many Karaoke enthusiasts, however, don't realize why some of the most requested songs are not available on laser disc or CD+G formats. Ironically, people who buy these artists' commercially released product and support their careers, are the same people who would like the opportunity to sing to the songs, Karaoke style. In a sense, these writers and publishers are biting the hand that feeds them.

So the point is, when Karaoke singers request songs you can't find on a karaoke format, don't blame the Karaoke software manufacturers. Encourage them to start writing to the artists and publishers and ask them to give the Karaoke world what they want–the chance to sing and celebrate the music that music buyers made famous.

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I Swear	*John Michael Montgomery*
Brand New Man	*Brooks & Dunn*
Does He Love You	*Reba McEntire/ Linda Davis*
What Part Of No	*Lorrie Morgan*
Here's A Quarter (Call Someone Who Cares)	*Travis Tritt*
Honky Tonk Attitude	*Joe Diffie*
I Know How He Feels	*Reba McEntire*
Ramblin' Fever	*Merle Haggard*
Warning Labels	*Doug Stone*
The Eagle	*Waylon Jennings*

ACDG 70 - Country Male

Title	Version made famous by
I Love The Way You Love Me	*John Michael Montgomery*
Chattahoochee	*Alan Jackson*
Don't Let Our Love Start Slippin' Away	*Vince Gill*
Money In The Bank	*John Anderson*
Mendin' Fences	*Restless Heart*
Better Class Of Losers	*Randy Travis*
Lost And Found	*Brooks & Dunn*
Wher'm I Gonna Live	*Billy Ray Cyrus*
I'm In A Hurry (And Don't Know Why)	*Alabama*
Heartland	*George Strait*

ACDG 71 - Country

Title	Version made famous by
She Used To Be Mine	*Brooks & Dunn*
No Doubt About It	*Neal McCoy*
Mama Knows The Highway	*Hal Ketchum*
It's Been A Great Afternoon	*Merle Haggard*
Why'd You Come In Here Looking Like That	*Dolly Parton*
Falling Out Of Love	*Reba McEntire*
Get Back On That Pony	*Chris LeDoux*
Ball And Chain	*Paul Overstreet*
Don't Tell Me What To Do	*Pam Tillis*
The Gift	*McCarter Sisters*

ACDG 1005 - Top Hits

Title	Version made famous by
The Sign	*Ace Of Base*
All That She Wants	*Ace Of Base*
The Most Beautiful Girl In The World	*Prince*
Another Sad Love Song	*Toni Braxton*
Breathe Again	*Toni Braxton*
Baby I Love Your Way	*Big Mountain*
Please Forgive Me	*Bryan Adams*
Whoomp! (There It Is)	*Tag Team*
Nothing Compares 2 U	*Sinead O'Connor*
Don't Walk Away	*Jade*
Said I Loved You...But I Lied	*Michael Bolton*
Can We Talk	*Tevin Campbell*
I Can See Clearly Now	*Jimmy Cliff*
Don't Take Away My Heaven	*Aaron Neville*
Word Up	*Cameo*
Again	*Janet Jackson*

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*None of these songs contains performances by the original artist(s).

The Scoop

Nady 201 gets you out in the crowd

Being able to move around the floor for toasts and speeches makes a wireless mic essential for mobiles. As with other forms of cordless technology, wireless microphones continue to evolve. The quality is improving, while prices have been relatively stable. Nady has been at the forefront of providing quality wireless equipment at reasonable prices and the new 201 VHF Wireless Systems continue the trend. This true diversity system offers DJs, dance instructors, as well as musicians, excellent performance in a compact, reasonably priced package.

The 201 system is available in four formats, handheld or with body pack transmitter which can be used with either a lavaliere or head-worn microphone or with a musical instrument pick-up. This growing popularity of head-worn mics — especially among dance instructors and interactive DJs who spend a lot of time on the dancefloor — is the reason we choose it for this on-the-road review.

Wide receiver

Nady's 201 VHF receiver offers several features that can make life as a DJ more pleasant. It has two complete front ends for True Diversity reception. If you exceed the range of one channel, the other keeps the audio from being interrupted. Front panel LEDs monitor the reception of each channel. If both LEDs go out, the transmitter is outside the range of the receiver. In typical DJ conditions, we found the usable range to be in the 75–100-foot range. Outdoors, in direct line of sight tests, we consistently exceeded 100 feet. Indoor use varied according to room design. In large wide-open halls with a clean shot, the transmission was clean and clear at 100 feet. In halls with room dividers, walls or other obstacles the signal range decreased. In these conditions the True Diversity design was most appreciated. The 201 receiver has an unbalanced output stage which facilitates easy hook up to your DJ mixer by way of cable with 1/4-inch mono phone plugs on each end. If you have a preference, systems are available on any one of seven different channels.

Radio head

The Audio Techina head-worn unidirectional condenser microphone supplied with our NADY 201 test unit is fitted with a small XLR plug to connect to the body pack transmitter. Wearing a head-worn takes a little getting used but once you find the most comfortable position, you almost forget you have it on. The body pack transmitter can be worn on your belt or slipped into a shirt pocket. We had best results clipping it on a belt and allowing the short antenna to hang loosely.

The disadvantage to a head-worn mic is it can only be used by one person at a time. If you need a mic to pass around at weddings and birthdays, this is not what you want. On the other hand, if you need both hands free for operating your equipment, this is the way to go. Head-worns also lend a sophisticated hi-tech look.

The sound quality of the A.T. mic was good with noticeable proximity effect. It sounded best when located one inch away from the corner of the mouth. The body pack has switches to turn the audio and transmitter on and off so if the mic volume is set properly at the control point, you can roam anywhere within range and turn the mic on and off. You don't want to accidentally turn off the transmitter with the mic channel live on your board or you'll get a huge blast of static through your system.

Other considerations

We tested the NADY 201/A.T. combo at a Karaoke job where it was a real asset. Not only were the KJ's hands free to pick and load CD+Gs, but he could sing while doing it. He could also roam the room and croon from any spot where there was a clear view of the monitor.

As tested, this system retails for just under $650. List prices vary, from a low of $480, according to the format. Nady wireless systems carry a 90-day parts/one-year labor warranty. For more information contact Nady Systems, Inc. 6701 Bay Street, Emeryville, Calif. 94608 510•652•2411.

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Sound of Silence

Submitted by Joe Amoroso

I've been in the DJ business for 15 years, first as an independent and now as a multi-system DJK operator. Over the years I have trained at least 20 DJs who have become successful in their own right. I have also learned there are no guarantees in this business when it comes to choosing the right DJs to work for you.

One particular trainee (I'll call him Joe Bloe) was definitely overqualified for the job. He was a third year Ivy League student and part-time bank teller. I worked with him for 15 weeks. He passed two auditions and was well equipped to solo.

On his first two jobs, DJ "Joe Bloe" received tips, and overtime which made me delighted! I figured no headaches-right? Wrong...on his third outing I sent an experienced DJ with him to do karaoke, and the terror began.

It was a surprise birthday party. Joe Bloe arrived on time, properly dressed and began setting up the equipment. The KJ, arrived later, set up his equipment and "lined" into the DJ system. I called the hall from my gig and DJ Bloe told me everything was A-okay. I learned later that evening that this was the beginning of the nightmare.

Joe Bloe set up, but had failed to do a sound check. When the birthday boy walked in, there was dead silence. Apparently Joe Bloe plugged the mixer leads into the speaker-out jacks and visa-versa. Luckily, the more experienced KJ identified the problem and made the switch. At this point, DJ Bloe became flustered. During a hot dance mix he kicked the AC plug out of the power strip "sounds of silence part II." The attitude of the crowd began to turn as some shouted "Yo! A... hole, what's your problem?"

The KJ took over and juiced the party back up again. DJ Bloe got worse as the night went on. He was mis-cueing; there were long pauses between songs, and he lost the momentum of the audience. He began stuttering and getting dry mouth on the mic. Finally, the birthday boy got upset and told the DJ to leave–what a nightmare! Fortunately, my KJ saved the night, but I lost the balance due on the job and the KJ had to pack up all the equipment and head home after killing himself to turn the party around.

To make matters worse for me, the client was one I obtained from a referral. I wrote a letter of apology to the client and offered a free night of DJing any time.

I felt like the death penalty would have been a good sentence for DJ Bloe. I have had problems with DJs in the past, but never anything like this.

Sometime later, after I cooled down, I met with him and asked what happened and why, after two great nights, he had failed so miserably on his third outing. He told me he was undergoing therapy and treatment for, of all things, agoraphobia. He said he thought being exposed to large groups of people as a DJ would help cure him of his fear and shyness of people.

I asked if he had this problem as a bank teller and he said no because he had little or no conversation with the customers and when under pressure he would take short breaks and then continue working when he was done hyperventilating. At this point my anger turned to sympathy. And in the end I even saved the client. But the point remains for multi-system operators and DJs who sub out work: beware of who you send or recommend. Make sure your replacement is as good, if not better than you!

Joe Amoroso, is the owner of Elan DJs & Karaoke in Philadelphia, Penn.

Hey! We all make mistakes and we all encounter unpredictable situations! When a great gig turns bad or when a bad gig turns good, let us know

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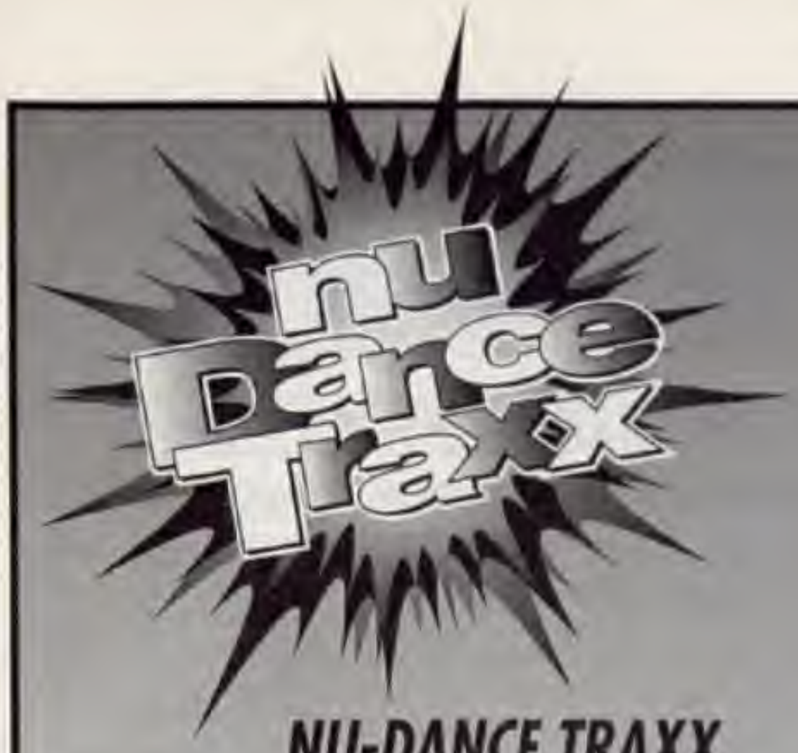

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Horas
13. Oseh Shalom
14. Short Hora Medley

Israeli Dances
15. Mayim Mayim
16. Yesh

CD2 THE COMPLETE LATIN PARTY CD

MERENGUE
1. Compadre Pedro Juan
2. Merengue Del Tren

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3. Mamba Jambo

SAMBA
4. Samba Pa Ti
5. A Felicidade

TANGO
6. La Compasita

RHUMBA
7. Besame Mucho
8. Miami Beach Rhumba

CHA CHA
9. Cherry Pink & Apple Blossom
10. Oy Como Va

SALSA
11. Maria Cervantes
12. Sauvècito

CUMBIA
13. Tiberon

BOSSA NOVA
14. Desafinado

LAMBADA
15. Lambada

CONGA
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

CALYPSO
17. Jamaica Farewell
18. Dayo

CD3 THE COMPLETE NOVELTY AND PARTY THEME CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

NOVELTY SOUND EFFECTS
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

NOVELTY DANCES
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

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26. *Space:* 2001 Space Odyssey
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31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money*: Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
42. *Ship/Cruise:* Gilligan's Island
43. *Beauty:* Miss America

MUMMERS
44. Golden Slippers
45. If My Friends Could See Me Now
46. Alabama Jubilee
47. Pennsylvania Polka
48. Baby Face
49. Four Leaf Clover
50. Mummer's Medley (Golden Slippers, Alabama Jubilee, If My Friends Could See Me Now)

CD4 THE COMPLETE TRADITIONAL PARTY CD

BIRTHDAY
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky style)

ANNIVERSARY
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS
Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES
Waltz
22. Edelweiss

Foxtrot
23. I'll Be Seeing You

Jitterbug
24. Opus One

Swing
25. American Bandstand

Continental
26. Night Train

ETHNIC DANCES
Irish
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

Polish
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

Italian
31. Tarantella

Greek
32. Zorba The Greek
33. Miserlou

Jewish
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

TRADITIONAL PRESENTATION BACKGROUND MUSIC
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

CD5 THE COMPLETE SPECIALTY PARTY CD

SPECIALTY DANCES
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

BALLROOM SPECIALTIES
Jazz Waltz
17. Someday My Prince Will Come

Classical Waltz
18. Blue Danube

Cha Cha
19. Tea For Two

Fox Trot
20. Begin The Beguine

Bosse Nova
21. Girl From Ipanema

CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme)
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)

CD7 THE COMPLETE CLASSIC PARTY CD

WEDDING CLASSICS
Father and Bride
1. This Moment In Time
2. Thank Heaven For Little Girls
3. One Moment In Time

Mother and Groom
4. Boy Of Mine
5. Mr. Wonderful
6. A Song For My Son (Long)
7. A Song For My Son (Short)
8. A Song For My Son (Instru.)
9. You Are The Love Of My Life

Bride and Groom
10. I Love You
11. What I Did For Love
12. More
13. You Light Up My Life
14. I Believe In You And Me
15. As Time Goes By

ETHNIC CLASSICS
Italian
16. Amore
17. Shaddup Y' Face
18. Volare
19. Theme From The Godfather

Irish
20. When Irish Eyes Are Smiling
21. Danny Boy

Polish
22. La Paloma Blanco

Jewish
23. Hava Nagilah - Techno
24. Hora Medley - Disco (Hava Nagilah David Melech Yisrael Simon Tov Mazel Tov Chos'n Kale Mazel Tov)

CD8 THE COMPLETE COCKTAIL MUSIC PARTY CD

JAZZ STANDARDS
1. The Way You Look Tonight (ins.)
2. I've Got You Under My Skin (ins.)
3. Summer Wind (vocal)
4. Love Is Here To Stay (vocal)
5. It Had To Be You (vocal)

KENNY G SET
6. Songbird (instrumental)
7. Silhouette (instrumental)

JAZZ/POP
8. Sweet Love (vocal)
9. Time And Tide (vocal)
10. The Lady In Red (vocal)

JAZZ BALLAD
11. As Time Goes By (instrumental)
12. When I Fall In Love (vocal)

JAZZ INSTRUMENTAL
13. Just The Two Of Us (ins.)
14. Breezin' (instrumental)
15. What's Going On (instrumental)
16. Morning Dance (instrumental)

BROADWAY BALLAD
17. On My Own (vocal)
18. The Music Of The Night (vocal)

LIGHT JAZZ
19. Just The Way You Are (instru.)
20. Smooth Operator (instrumental)

SWINGING JAZZ
21. All Of Me (vocal) 2:43
22. Killer Joe (instrumental) 3:58

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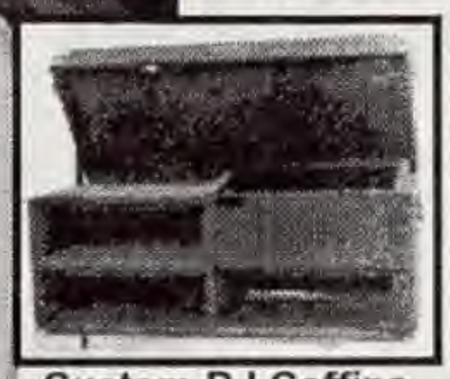

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Amazing anti-gravity machine

by Steve Rubenstein

Whether you are a large presence in your DJ marketplace or a solo entertainer, the special events market can broaden your visibility, increase your client base, and put significant dollars in your pocket.

Alternative money maker

Owning and operating alternative forms of entertainment allows you to provide more services for your regular clients and stretch into untapped lucrative areas. For example, the college market represents a rich lode of customers that have money to spend on special days during their school year. The decision-makers are students who are spending out of a communal "pot." This is money collected through activity fees for the purpose of activity. The corporate market is equally rich in possibilities. If you can provide a new or popular event that can be packaged with one or more other products, including music, you'll appear more attractive to activity directors (or clients) — it will be like one-stop shopping for them.

What it is

The "Bungee Bouncer" is a six-month-old product that is a smaller version of a very successful amusement ride called the "Trampoline Thing." Both products capitalize on the excitement associated with a bungee jump. The only difference is that the manufacturer, S & S Sports, Inc., has made bungee jumping a safe experience for the entire family. It is also far more mobile than lugging a crane around with you, and considerably cheaper — the unit going for around $3,000. I recently took on a four-hour corporate event and received $2,500 for the special attraction. I almost made my investment back in one gig!

The Bungee Bouncer is a bungee cord system with a trampoline. The participant is attached by a waist harness and twin rubber bungee cords to two 16-foot columns that are on both sides of the trampoline. This set-up keeps the jumper centered over the trampoline, and can safely amplify the bouncer's energy. A special patent-pending lift system assists in elevating the jumper and maintaining height above the mat. When a safe height is reached, any jumper can execute a variety of flips, somersaults, and other acrobatics, while enjoying some of the thrill of a bungee jump, and all in complete safety.

What it's good for

S & S Sports has an excellent history in the bungee industry. Thanks to the built-in safety features on the 30, or so, towers worldwide, there has never been a problem for the many participants who have partook in the event.

This is great fun and exercise for anyone from 50 to 215 pounds. As entertainment, it has many ready venues. It's perfect for children's parties or celebrations, high schools and colleges, or even corporate events. Even town fairs and festivals are a possibility. When hosting such events, be sure to wear your company's logo and hand out business cards — you're sure to book future events on the spot!

Steve Rubenstein, owner of Jeroo Entertainment, Inc. and distributor of Sumo Suits, is a Mobile entertainer and special entertainment products promoter. If you have a product in the special events category that you would like to bring to Steve's attention for a future review or for further information of the Bungee Bouncer, call 716-242-0383.

M.A.S.C.A.R.R.S. at Molson Indy

While Michael Andretti dominated on the track, Fast Freddy Becker took charge of the action in the infield. Leading up to the annual Molson Indy last summer (July 17), Fast Freddy hooked up with Molson to bring his mobile M.A.S.C.A.R.R. set-up on a week-long tour of Toronto area nightclubs and a three-hour corporate gig. And while Fast Freddy watched the open-wheel Indycars speed by his seat in the Molson VIP tent, the brewers' best customers were treated to continuous M.A.S.C.A.R.R. freeplay. Freddy says the job was not only a good money maker, but also gave him an opportunity to introduce his mobile M.A.S.C.A.R.R. track and cars to bar owners from the province of Ontario. For more information on M.A.S.C.A.R.R.S., contact Keith Namanny at 712•774•2577.

1995 TOP 200

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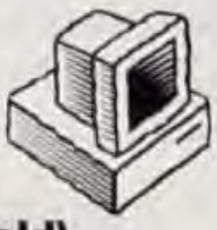
- Ballots must be received by December 1, 1994.



Tell us your TOP 5 MOST PLAYED:

- **BALLADS OR SLOW Songs (new & old)**
- **BRIDAL DANCE Songs**
- **OLDIES (released before 1990)**
- **MODERN ROCK/ALTERNATIVE Songs**
- **CLASSIC ROCK tracks**
- **COUNTRY SONGS (new & old)**
- **CLASSIC DISCO Songs**
- **DANCE/CLUB Songs (new & old)**
- **R&B/RAP Songs (new & old)**
- **TOP PLAYED SONGS OVERALL**

Bonus Questions:

- **What is the one song you wish you would never have to play again?**
- **What song do you think you play that no other DJ plays?**
- **Who is your favorite background dinner music artist?**
- **What is your all-time favorite 3 or 4 song mix?**

☆☆☆ RESULTS IN FEBRUARY/MARCH ISSUE ☆☆☆

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Association News

At a recent meeting of AMMO (Association of Mobile Music Operators) the following were elected to the 1994-95 board of directors: Ron Jones of Allegro Entertainment was re-elected as president, Allen Walker of Allen Walker's Mobile Music was elected vice president, Steve Casio of Great American Music was reelected as secretary, and Chris Haley of Music & More was elected treasurer.

Chartered in June, 1990, the Association was formed by 15 San Diego DJ entertainers. "My desire is to see AMMO expand its membership and extend its communal presence," AMMO President Ron Jones said, "We will maximize our impact by continuously networking with other professional business groups. We must heighten our professional profile. We must believe in the rightness of this association. These are my goals."

Grapevine

Dave Miller, former national sales manager for KLS, has joined VE Services as a full-time sales representative for the North East Central area of the U.S.. Miller can be contacted at 810•647•0275.

KLS Electronics USA has announced the appointment of Darcy Bolyard as customer service representative.

Kenneth J. Vadalabene is the new national sales manager at Gemini Sound Products. Vadalabene, who has an extensive export background, plans to explore more of the consumer market which he feels remains virtually untapped. For further information about Gemini or LyteQuest products call 908•969•9000.

Laurie Stewart has been promoted to the Marketing Communications department Applied Research and Technology (A.R.T.). Laurie's responsibilities include developing and managing direct mail campaigns and coordinating trade show activities.

Also at A.R.T., product specialist Jeffrey Cary has joined the Marketing Communications department. Nancy Kimbel has been put in charge of Media Placement.

At Nady Systems, Michael Salogga has been named chief operations officer and David Dempsey has been named director of marketing.

DOD Electronics has promoted Wayne Morris to the position of executive vice president, Larry Banks to vice president of operations and Gretchen Anderson to the position of vice president of human resources.

Last but not least

Stephen K. Peeples and David Dorn have been named co-directors of Rhino Entertainment's newly christened Media Relations department. At the same time, Peeples has been promoted to Senior Director/Media Relations and Editorial and Dorn has been elevated to Director/Media Relations.

A hearty Mobile Beat congrats to one and all!

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Dance / Top 40

Title (BPM)	Artist/Label
1. WHAT'S UP (136)	DJ Miko/ ZYX
2. YOUNG HEARTS RUN FREE (124)	Respect feat Hannah Jones/ Almighty
3. SMELLS LIKE TEEN SPIRIT remix (130)	Abigail/ Klone
4. TOTAL ECLIPSE OF THE HEART (132)	Nicki French/ Energise
5. WORLD IN YOUR HANDS (138)	Culture Beat/ Dance Pool
6. DANCE IN NEON LIGHT (132)	Barbara Doust/ Spinner
7. SUGAR PIE GUY B/W FANTASY (130)	Club 69/ Gig
8. AROUND THE WORLD (126)	East 17/ London
9. NO MORE TEARS (133)	Kym Mazelle & Jocelyn Brown/ Arista
10. DON'T CRY FOR ME ARGENTINA remix (120)	Donna Summer/Hot Tracks
11. IF THIS IS LOVE (125)	Jeanie Tracy/ Pulse 8
12. AIN'T NOBODY (124)	Jaki Graham/Pulse 8
13. HIGH ON A HAPPY VIBE (135)	Urban Cookie Collective/ Pulse 8
14. SWEET DREAMS (136)	La Bouche/ MCI/BMG
15. WHENEVER YOU'RE LONELY (130)	Jeff Johnson/ Interhit
16. MISLED (122)	Celine Dion/ Epic
17. I'M NEEDING YOU (134)	Fun Fun/ X-Energy
18. SO GOOD, SO RIGHT (128)	Sydney Youngblood/ Ariola
19. SEX DRIVE (134)	Glam feat Pete Burns/ DFC
20. IN THE NAVY '94 REMIX (134)	Village People/ Arista
21. YESTERDAY (WHEN I WAS MAD) (142)	Pet Shop Boys/ Media
22. LIFTED BY LOVE b/w NO MORE TEARS (124)	K.D. Lang/ Sire
23. FEEL WHAT YOU WANT (128)	Kristine W/ Champion
24. WHAT ELSE (130)	Bad Boys Blue/ Intercord
25. LEAD ME ON b/w I WANT YOUR LOVE (126)	Milan/ Polydor
26. LET ME FEEL IT (134)	Hyperactive/ Euphoric/ Almighty
27. ALWAYS (131)	Erasure/ Mute/ Elektra
28. IN ALL THE RIGHT PLACES (125)	Patricia Stamford/ Almighty
29. COMING BACK FOR MORE (133)	Royal T/ Almighty
30. WHEN A MAN LOVES A MAN REMIX (132)	Jody Watley/ MCA
31. A WORLD OF LOVE (129)	Dare 2B Dif'rent/ ZYX
32. STATE OF THE NATION RMX b/w WITHOUT YOU (130)	Obsession/ Almighty
33. ON MY OWN (140)	Harajuku/ ZYX
34. NO NEWS IS NEWS (129)	Viola Wills/ IMG/ZYX
35. DON'T BE SHY REMIX (134)	Jamie Dee/ ZYX
36. AIN'T NOBODY (123)	KWS feat Gwen Dickey/ X-clusive
37. DANCING IN THE MOONLIGHT (120)	Baha Men/ Big Beat
38. FREE, GAY & HAPPY (129)	Coming Out Crew f. Sabrina Johnston/ PerfectPair
39. FUTURE LOVE (130)	4-2 The Floor/ Almighty
40. ANYTHING (144)	Culture Beat/ Epic

Dance Top 40 courtesy of Dance Music Authority- 708-614-8417

Cued Up!

Send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information. Information should be received at least two months prior to event.

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Somebody had to do it...

DMX 512
The ClubLight is fully DMX compatible, so it can be run from any controller that outputs this industry standard protocol.

Internal Microphone & In-Built Programs
The ClubLight has a set of built in programs that is randomly accessed. Four groups of data are sent from the Master. The slave units can be assigned to any group.

Extended Lamp Life
This switch lets you choose between extra brightness or extended lamp life. When set to extended life, the lamp will last up to three times longer than normal.

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Gobos & Colors
There are 7 rich dichroic colors (+ white) and 5 great gobos to choose from.

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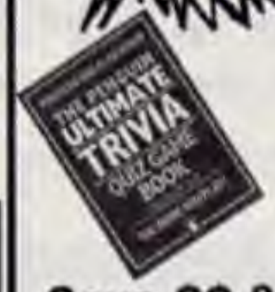

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